

**"FOR FROM THE FLOWER  
COMES FORTH THE FRUIT"**

*Bank Hapoalim's Savings Plans:*

- Matmon Breirat Ribit
- Matmon Dollar-Madad
- Matmon Tsamud-Dollar
- Matmon 2000
- Matmon Hadush
- Tmura Kfula
- Dan-Haschan Tsamud
- Hossen Lahayal
- Hossen Lehaskala Gevoha
- Hossen Tsamud-Diyur
- Hossen Rau-Tachlet
- The Savings Bouquet:

*three plans blossom into one*



**COME GROW WITH US.**  
**Bank Hapoalim** <sup>B</sup><sub>M</sub>

Ovnat | Karmon | Shitrit | ...

THE JERUSALEM  
**POST**  
MAGAZINE

Friday, April 1, 1983

Spring at last



הפוסט 1/4



## In this issue

	Page		Page
Wolf Blitzer examines the state of U.S.-Israel relations and Washington's infatuation with Hussein.	4	The Book Pages.	16
Hyam Corney interviews author John le Carré.	6	Marketing with Martha.	18
Abraham Rabinovich learns about ideologue-architect Richard Kaulmann.	8	In the Poster Pullout	20
Arye Avneri describes David Levy's term as minister of housing, in an excerpt from his biography.	10	Rock etc.	22
Meir Ronnen looks at a glossy book on Jewish life in the Middle Ages.	12	Matters of Taste	24
The Art Pages.	14	Theatre	26
With Prejudice, by Alex Berlyne.	16	TV-Radio Schedules	28
		Music and Musicians	30
		Dance	32
		Television	34
		Chess	36
		Cinema	38
		Bridge	40
		Between Arts	42

Cover photograph by Karen Ben-Zion.

## Summer Fashions for '83 at Hamashbir Lazarchan

# Arrived!

The finest fashions  
for women and girls

in the styles of Summer, '83

Large selection of  
prestigious products

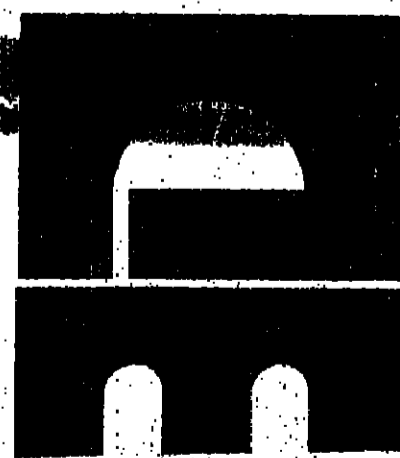
**St Michael**

**Marks & Spencer**

Selling exclusively in Israel through

# Hamashbir Lazarchan

The first Department Store chain in Israel



## ADD A NEW DIMENSION OF LUXURY TO YOUR LIFE -ACQUIRE AN APARTMENT ON TEL AVIV'S PROMENADE

Living a pampered existence on the Mediterranean seafront is not necessarily the prerogative of the idle rich.

A new, elegant hotel complex, built on the sea shore in line with Tel Aviv's major hotels, Yamit Tower is uniquely different because it offers you the opportunity to buy your own apartment on freehold or leaseback basis. You can purchase a single bedroom apartment or an entire floor, depending on your budget and your needs.

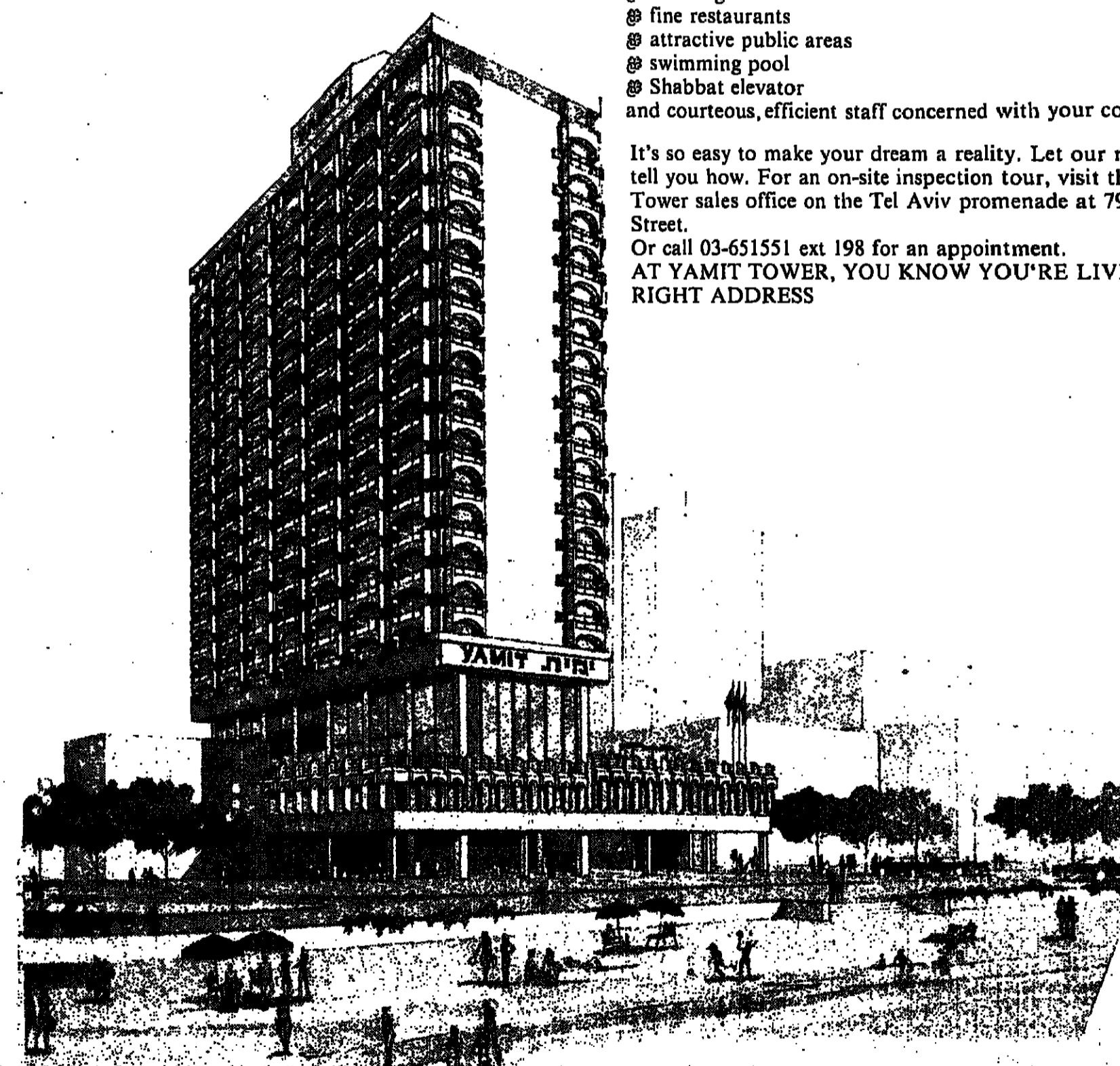
You have the choice of living in Israel all year round, or turning your purchase into a profitable investment by joining the Yamit Rental Pool which enables you to lease out your apartment when you are not using it.

Yamit Tower, overlooking Old Jaffa and within easy walking distance of the hub of Tel Aviv's day and night life, has all the facilities of a Luxury Hotel.

- ⊗ maid service
- ⊗ concierge
- ⊗ fine restaurants
- ⊗ attractive public areas
- ⊗ swimming pool
- ⊗ Shabbat elevator
- and courteous, efficient staff concerned with your comfort.

It's so easy to make your dream a reality. Let our representative tell you how. For an on-site inspection tour, visit the Yamit Tower sales office on the Tel Aviv promenade at 79 Hayarkon Street.

Or call 03-651551 ext 198 for an appointment.  
**AT YAMIT TOWER, YOU KNOW YOU'RE LIVING AT THE RIGHT ADDRESS**



**AT YAMIT TOWER, YOU KNOW YOU'RE LIVING AT THE RIGHT ADDRESS**

Handwritten note in Hebrew: "החלפה לחדר 101"

THE UNITED STATES has always faced a dilemma in shaping its policy towards the Middle East. Simply stated, the question is: How can Washington manage to maintain strong ties with Israel, a reliable ally with many politically active friends around the country, and at the same time develop strong relations with the strategically important and oil-rich Arab world?

Over the past 35 years, successive Democratic and Republican administrations have managed to walk that delicate tightrope — some, of course, better than others. When viewed over this entire period, there can be no denying that U.S.-Israeli relations have dramatically matured and improved. In areas of military, political, cultural and economic cooperation, the two countries have consistently moved closer together.

But what is all the more impressive is the parallel fact that U.S. influence in the Arab world has also improved during this same 35-year span.

There continue to be sharp differences between Washington and Jerusalem in a host of areas. But both countries have come to recognize that they must keep those differences within limits because, irrespective of which political party is in power in the U.S. or in Israel, strong, close ties serve each other's national interests.

That certainly does not mean that they will always agree on every important issue. The fact remains that no American ally — no matter how close — always agrees with Washington. There are regular strains between the Americans and the West Europeans, the Canadians, the Mexicans, the Japanese and other traditional allies. But, as in Israel's case, those differences, even when serious, are not permitted to shake the foundations of the overall alliance. A real split would benefit only the Soviet Union and other adversaries.

FOR MANY observers, there is a temptation to focus always on the negative aspects of the American-Israeli relationship. That certainly is not very difficult today, given the serious differences between the Reagan administration and the Begin government in the dragging Israeli-Lebanese troop-withdrawal talks, as well as in the search for a broader Arab-Israeli peace agreement. Once again, many people feel the U.S. and Israel are on a "collision course."

Amid the daily reports of tension between American marines and Israeli soldiers in Lebanon, and the constant, background sniping involving unnamed American and Israeli senior officials, it is not difficult to understand why people in Washington and in Jerusalem seem to see only the bad. None the less, the predicted collision is unlikely to occur, since it would not serve the best interests of either country.

As the U.S. now intensifies its efforts to nail down an agreement in Lebanon and then to move on to the West Bank/Gaza negotiations, it is important to step back in order to understand the broader aspects of this special U.S.-Israel alliance.

In the weeks and months ahead, this will be especially important if one is to place in proper perspective the highly publicized U.S. drive to bring Jordan's King Hussein to the negotiating table. Hussein has refused; so far, to enter the peace talks proposed by President Ronald Reagan last September 1 in his Middle East policy initiative. But that does not mean that the administration has given up on him. Far from it.

DESPITE the current strains between the U.S. and Israel, there is good reason to believe that Reagan, Secretary of State George Shultz and other senior administration officials appreciate Israel's friendship, although this has not prevented them from expressing their frustration and concern over certain Israeli actions. They know Israel is a dependable ally even if they do not very often advertise it.

Exactly how friendly Israel is to the U.S. was underlined in a remarkable but hardly noticed document which Jeane Kirkpatrick, the U.S. Ambassador to the United Nations, submitted to the Senate Appropriations Subcommittee on Foreign Operations in early March.

Kirkpatrick, who is outspokenly pro-Israel in her personal political orientation, but who has been largely shut out of the administration's Middle East decision-making process, had her staff prepare a report analysing the voting patterns of countries at the UN last year. Her point was to issue a global warning to the effect that continued U.S. economic, political and military support should not be a one-way street.

"We must communicate that it is not possible to denounce us on Monday, vote against us on important issues of principle on Tuesday and Wednesday, and pick up assurances of our support on Thursday and Friday," she declared.

Republican Senator Robert Kasten of Wisconsin, the subcommittee chairman, quickly endorsed Kirkpatrick's statement. "I totally agree with her suggestion that one of the factors that should be considered as to whether or not countries receive bilateral assistance is how they respond to U.S. concerns not only in the UN, but in other international organizations. As well as important foreign policy activities carried on outside those institutions," he said. "While I do not believe that Ambassador Kirkpatrick suggests that this be the only criterion, her strong inference is that it has not been used at all, and should be. I agree."

KIRKPATRICK'S study, which was widely circulated in the upper echelons of the Reagan administration, showed that during the 37th session of the General Assembly last year, the country that voted together with the United States more than any other was Israel. Washington and Jerusalem agreed in 86.2 per cent of the votes.

This compared to an 80.1 per cent rating for Britain, 76.6 per cent for West Germany, 70.7 per cent for Canada, 67.9 per cent for Italy, and 67.2 per cent for Japan.

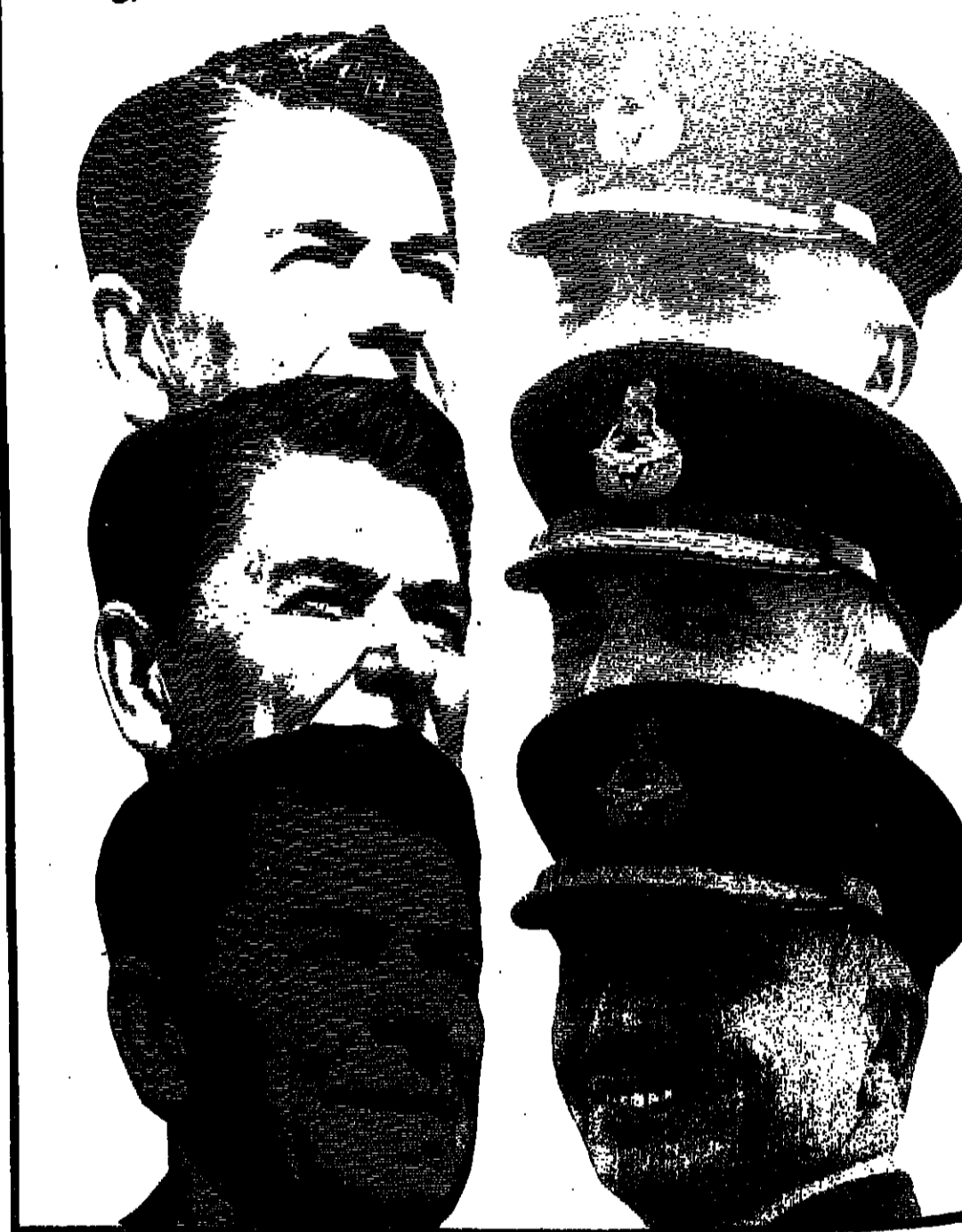
On the opposite side of the scale, the Soviet Union and the U.S. agreed only on 20.6 per cent of the votes. Albania received an 8.8 per cent rating, with the other East European and Communist countries scoring in the upper teens and very low 20s — not surprisingly, along the lines of the Soviet Union.

How did the Arab states fare? There were some major surprises. The moderate, supposedly pro-Arab countries did not do very well. Thus, Egypt scored only 26.2 per cent. Jordan received a 20.8 per cent rating — almost the same as the Soviet Union. Saudi Arabia, which had earlier won the \$7.5 billion AWACS surveillance package from the U.S., did not do much better, receiving only a 24 per cent score. The other Gulf states were also in the upper teens or low 20s.

"How dependable, therefore, are

## MORE UPS THAN DOWNS

Although sharp differences exist between the U.S. and Israel, the two countries see eye to eye on a surprising number of issues and their basic relationship remains strong, writes WOLF BLITZER from Washington.



these friends?" U.S. officials working at the UN asked.

The pro-Soviet, rejectionist Arab states were further down the scale: Iraq with 16.3 per cent, Syria with 14.4 per cent, and Libya with 13.6 per cent.

U.S. officials who carefully took note of the study could not help but conclude that the differences in attitude towards the United States between the so-called moderate and radical Arab states — as reflected in actual roll-calls at the UN — were not very dramatic.

"TO SAY that I believe there has to be some linkage between bilateral and multilateral diplomacy should not be taken as meaning I advocate simply turning the economic assistance spigot, or the military assistance spigot, or any spigot at all, on or off solely on the basis of how a country votes in the United Nations," Kirkpatrick said.

"Obviously, when the administra-

tion proposes assistance to another country, and when the Congress votes it, both have in mind specific and important reasons for doing so. These can range from key geo-strategic location, to economic or political factors. But I do believe that behaviour, including voting behaviour, in multilateral organizations like the UN, should also be one of the criteria we employ in deciding what type of assistance and in what amount. Most particularly, I am convinced that to make attacks on the United States a risk-free operation can have only the effect of ensuring that they will take place."

Israeli officials and their American supporters were gratified by the study. It dramatically confirmed what they had long suspected. But in speculating about its potential impact on the formulation of U.S. policy, they were realistic enough to recognize that it was unlikely to result in any im-

mediate changes. Israel, they said, will continue to be judged by a different standard partly because more is expected of Israel.

In the past, this has led to greater pressures on Israel to make concessions. It has also resulted in greater readiness to complain about Israeli — rather than Arab — policies and actions. To a large degree, Israel is simply taken for granted, while the Arabs are not.

TOM DINE, the executive director of the American Israel Public Affairs Committee (AIPAC), the pro-Israel lobby on Capitol Hill, reacted to this trend during a speech in Orlando, Florida, on March 20. "I am particularly worried," he said, "by what seems to be an emerging tendency of the Reagan administration to focus exclusively and relentlessly on areas of difference with Israel, while exploiting every opportunity to move closer to the

Arabs... I am worried when American officials interpret every Arab statement... in the most positive light, while viewing with suspicion the concerns expressed by Israel."

What Dine and other pro-Israel political activists fear most is that the Reagan administration will come to blame Israel if Hussein should refuse to join the peace talks. The future of the Reagan peace initiative, everyone in Washington agrees, is now in Hussein's hands. If the king remains on the sidelines, there is no way that the Reagan proposals can get off the ground.

But what if Hussein cites continued Israeli intransigence, especially the prolonged Israeli military presence in Lebanon and the construction of settlements on the West Bank? How will Washington respond then?

The answer, according to well-placed administration officials and Israeli diplomats in Washington, is still murky. Much will probably depend on the way that Hussein presents his rejection. Israel's popularity among influential elements of American public opinion can also be expected to shape the final administration posture.

SINCE Reagan announced his initiative last September, the administration has gone a long way to try to bring Hussein into the negotiations. There have been many secret discussions, including reported promises involving the American position on key negotiating issues.

Dine accused the administration of trying to "punish Israel in order to lure King Hussein into the talks" since the peace plan was announced. "This was an error of diplomacy in the first place," he said, "because it so worsened relations with Israel, eroding the confidence that is necessary between the allies to achieve Middle Eastern progress... hurting Israel to cozy up to the Arabs can never be a sound basis for progress towards peace in the Middle East."

But the administration, from Reagan down, remains desperate in its drive to bring Hussein around. The president has invested a great deal of his own personal prestige in the process. A failure would prove politically embarrassing — perhaps even humiliating. The need to see Hussein join the peace talks can help to explain why the administration, so often in recent months, has appeared virtually infatuated with the Jordanian monarch. He is the key to peace in the Middle East, in U.S. eyes.

Hussein is said to have encouraged Reagan, Shultz and other U.S. emissaries to believe that he will participate. A refusal to do so now will come as a severe let-down.

There have always been many sceptics in the U.S. who have argued that Hussein is simply too weak to enter into any public, face-to-face negotiating sessions with Prime Minister Menachem Begin and other Israeli officials. It could unravel his kingdom, which already has a Palestinian majority.

Hussein's final decision will inevitably have an impact on U.S.-Israeli ties. But there are limits within which this relationship has come to operate. So whatever the king decides, he is unlikely to reverse the steady, if not always apparent, progress in the overall relationship. There will be many more ups and downs. But if one takes a broader view than the news headlines of the day, it is clear that there will be more ups than downs. □

## Incomparable.



The Daniel Towers - Israel's most prestigious new address. Luxurious one, two and three bedroom residences with complete hotel services.

The Daniel Towers - an extraordinary holiday world on the Mediterranean beaches of Herzlia on Sea. Enjoy the privacy of your own home along with all the comforts and conveniences of an elite class resort.

Discover the Daniel Towers Spa, the first of its kind in Israel - dedicated to beauty and fitness

through professional guidance with facilities completely unique to this part of the world.

Two swimming pools - an outdoor pool in a garden setting and a magnificent pool indoors. An exotic Polynesian Restaurant, Piano Bar, Disco. International class gourmet dining. A first run cinema club. Convenient shopping arcades. This is the world of the Daniel Towers. Architectural excellence. Impeccable service. Truly the home you've been waiting for in Israel.

Prices start at One Hundred and Sixty nine Thousand Dollars.

Enquiries for information, floor plans and brochures may be made by writing or visiting the Daniel Tower.

Executive Sales Office on Premises

## The Daniel Towers Hotel and Spa

Herzlia on Sea 46769, Israel  
Tel. 052-59321 Telex: 341812

Management: Sonotels International B.V.

**Cars Direct from Germany**  
Mercedes Benz — BMW — Opel — Fiat — VW  
Immediate delivery, attractive prices.  
Please contact:  
Rieth and Roeder Car Trading  
Rothschildeallee 3  
6000 Frankfurt/Germany  
Telex 4 13831 Riro D

Center for Conservative Judaism  
2-4 Agron Street  
Adult Education Institute  
We are pleased to announce a new series:  
**JEWISH TEACHINGS ABOUT GOD**  
Professor Eliezer Berkowitz  
Beginning on Wednesday, April 6 — June 1 at 8 p.m.

JOHN LE CARRÉ, best-selling author through his creation of "Smiley" and spy novels such as *Linker*, *Tatler*, *Soldier*, *Spy*, *Smiley's People* and earlier on, *The Spy Who Came in From the Cold* has undergone a conversion. Not in the religious sense, but in the context of the Arab-Israeli conflict. He started out, before he knew too much about it, as pro-Israel. He has ended up, after five years' research for his latest novel, *The Little Drummer Girl*, clearly on the Palestinian side.

"I began thinking I would write a heroic pro-Israel story about catching people who were blowing up Jews in Europe," he told me in an interview in his Hampstead home on the eve of the British publication of *The Little Drummer Girl*. "But I couldn't switch off the critical process. If, in the mythology of the making of Israel, it is possible to make heroes of the Irgun and similar groups and to understand the historical reasons why they had to resort to terror, it is equally possible to make concessions for the other side along the same lines."

Le Carré had never been to the Middle East before 1977, but he knew a lot about Jewish suffering. After World War II, he was a British intelligence officer "sifting" refugees coming out of Czechoslovakia, Poland and Yugoslavia. I was serving with people who had served with the Brits in the Mandate.

He thus became "fascinated and moved by the Jewish experience" — which accounts for the fact that most of his novels include Jewish characters. But he knew nothing about the Middle East until that visit six years ago, when he went out to see how he could fit the Smiley-Karla confrontation into a new setting. He went first to Lebanon, then Syria, Jordan and into Israel across the Allenby Bridge. "I wanted to arrive in Jerusalem by the right route. To 'go up.'"

ONCE IN ISRAEL he talked to a lot of people, looking for a way in which he could tie in the Soviet spy connection with the prevailing situation in the Middle East. He decided, quite simply, that he could not and that he would rather write about the Arab-Israeli conflict "more directly," without the trappings of Smiley and the Circus.

Later the same year he returned to Israel and stayed, courtesy of Mayor Teddy Kollek, at Mikhkenot Shatmanin. Kollek invited him to stay there on his next visit, but he declined. "It's a lovely place, but it institutionalized my life in a way that I could not accept. Nothing to do with the excellence of Teddy's hospitality, just my own temperament."

On that visit he talked to a number of "fighting men" as he called them. They were young Israelis and veterans of earlier wars. He also spoke to Palestinians in Ramle prison as well as non-Palestinians. They included a European girl who had got mixed up with Arabs and had been caught on charges of terrorism. West Bank Arabs also obliged Le Carré by staging a stone-throwing demo during a day he spent there.

Having put together the nucleus of the Israeli side of the story, he "cut off from Israel and tried to take on the Palestinian side." He went to Beirut and "took up with the PLO," some of whose young members kindly met him at the airport, which in those days they were still controlling.

Though he had not requested it, he was offered — and accepted — a

# DRUM BEATS

Maintaining that 'The Little Drummer Girl' expresses 'a balance of compassion,' John le Carré would like to think that Israelis 'are too bright and secure' to be offended by his novel. He talks to HYAM CORNEY.



meeting with Yasser Arafat. "He was most welcoming. He made great efforts to help me. He invited me to go with him to a New Year's Eve celebration in a school outside the capital for the 'orphans of the martyrs.' It was exactly the kind of thing one would expect. Extremely emotive dancing, and singing patriotic songs. At one stage, Arafat himself led the dancing."

THE PLO public relations worked there, it worked to even better effect when Le Carré was taken to the refugee camps.

"In January 1982, everyone in the camps was telling me that it was only a matter of time before a massive Israeli attack took place. They all had a sense of living on borrowed time." One scene in *Drummer Girl* recaptures the horror of the effects of such an attack on a camp.

It was the first-hand experience of meeting the refugees in situ which made Le Carré so hostile to Israel's actions last year. In a newspaper article published in London last June, he wrote about "Begin and his generals" not being able to see "how close they are to inflicting upon another people the disgraceful criteria once inflicted upon themselves."

A few weeks later, the same news-

paper published an article by Abba Eban who "tore the flesh" off Le Carré. "But within a few days, Eban himself was saying many of the things that I said."

ALMOST HALF a million copies of *The Little Drummer Girl* were sold in America before publication date and it is heading for similar (though numerically smaller) success in Britain. Before the end of the year, it will have been published in more than 30 languages and work will have started on a Hollywood film. There will be a Hebrew translation of the book, but not an Arabic one. No Arab publisher will touch it, because it is considered too sympathetic to the Jewish and Israeli cause.

The book opens with the dramatic blowing up by Arab terrorists of a house in West Germany in which an Israeli diplomat and his family live. The parents escape, but their young son is killed. The rest of the novel deals with the tracking down of the perpetrators.

The Israeli agents use an English girl, Charlie, to help them. She is a minor actress whom they train to act as a double agent. She learns their lines, like a good actress, and is then thrown into the fray. She is accepted by the Arabs, taken to the

camps and, like Le Carré himself, is deeply moved. Without spoiling the story, suffice it to say that the terrorists die in the end.

President-elect Chaim Herzog, who knows a thing or two about intelligence, said in a recent CBS interview that *Drummer Girl* was "more than a spy novel. It is a book written by a professional who really understands the business of intelligence."

As for Le Carré himself, he maintains that the book contains "a balance of compassion." The balance — in cynical political terms, Israelis would tend to call it even-handedness — permeates everything he says.

AS BEFITS a man who has worked in intelligence and whose métier is now writing, he chooses his words carefully. A tall, silver-grey man in his fifties, he speaks slowly, deliberately, and with conviction. "I want what moderate Israelis want, no more. A secure, happy Israel which is not an American garrison state."

On the other hand, he admits to finding recent Israeli acts "extremely ugly. The language which the military leadership has used about the Palestinian entity is so unrealistic and disgraceful."

With regard to the future, Le Carré is quite unequivocal:

"A Palestinian state has to be established, and whether you call it a PLO state or not does not matter. If you destroyed the entire PLO leadership and all the fighters, you would still not scratch the surface of the Palestinian will. That is my conviction. I had the same conviction about the fighters of the Warsaw Ghetto. There are some people who simply cannot be extinguished."

As a friend of Israel, Le Carré is deeply concerned about where it is going. He puts those concerns into the mouth of one of his novel's Israeli characters, who asks, towards the end, "What are we to become, a Jewish homeland or an ugly little Spartan state?"

The book has already been branded as being anti-Israel, though its author strenuously denies this. He expected flak from America, but so far it has not been forthcoming. He thinks it might have been different had it not been for the massacres at the Sabra and Shatila camps, which caused many American Jews much soul-searching about Israel. Some of them expressed this to him in private, but refrained from "going public" on it.

He hopes Israelis will see the book in the way he intends it. "I like to think that Israelis are too bright and secure to react otherwise."

Le Carré accepts word for word what one British journalist wrote at the end of a recent interview: "Only the severely jaundiced could see the book as anti-Israeli, but it is pervaded by deep and sad misgivings about where Begin and those who identify with him are taking their country."

HAVING READ *Drummer Girl* and talked at length to its author, I do not believe he is anti-Israel, nor does he intend his book to be so. On the other hand (here we go again), there is no doubt that he has been impressed by Arafat and his smooth talk. It is worth noting, incidentally, that no-one suggested to Le Carré that he should meet Begin or any other senior cabinet minister.

If Arafat were allowed to, he would speak perfectly well for the moderate Palestinian centre. It was important to those who didn't want him to speak to revive the terrorist image of the PLO. That, I believe, was one of the motives for the Israeli attack on Lebanon. It happened precisely at a time when Arafat was in danger of being taken seriously in the West.

But Le Carré, a former Foreign Office diplomat, says he "was not charmed out of the trees" by Arafat. "After my own experiences of the seamy side of politics, I'm not quick to fall in love with politicians of any sort. But my meeting with Arafat was an extraordinary passage in my life."

*The Little Drummer Girl* is Le Carré's first — and, he assured me, his last novel to be set in the heart of the Arab-Israeli conflict. There will be many people on both sides of the conflict who will not regret that. Whatever its political stand and whatever the controversial views of its hugely successful (and likeable) author, it is a brilliantly constructed, eminently readable book, which has the added bonus of being topical.

Before I took my leave, Le Carré said, "I count myself an absolutely uncompromising friend of Israel. It may not sound like it, but it is the case."

It may also not read like it. □

# THE NEW PEUGEOT 305



## More than a family car...

All the advantages of a family car, with the new impressive appearance of a prestigious motor vehicle • Aerodynamic lines • High standard ventilation • Particularly roomy passenger compartment • Two-tone upholstery • Low petrol consumption and running costs • High level of safety equipment • Choice of two models: 305 GL-1290 CC; 305 SR-1472 CC.

You are welcome to visit our showrooms for additional information on the new Peugeot 305.



The lion of the road.

## PEUGEOT

6 year Guarantee against rust

Sole distributors: David Lubinski Ltd., Tel Aviv, 16 Soncino St., Tel. 03-333214. Jerusalem, 3 Hess St., Tel. 02-228488

Agents: Ashkelon - Alby and Benny, Industrial Zone, Tel. 25757. Beersheba - Express Garage, Industrial Zone, Tel. 057-78292. Eshnab Hanegev, 3 Derech Hevron, Tel. 77021, 057-33210. Hadera, Kal-Na, Shivuk Rechev Ltd., 5 Herbert Samuel, Tel. 063-31689. Haifa, Uriel Cohen, 51 Allenby Rd., Tel. 04-531282/3. Rechev Hatzafon Ltd., 8 Sd. Ben-Gurion (Sd. Hacarmel), Tel. 04-520461. Jerusalem, Gasner Garage, Industrial Zone, Romema, Tel. 02-523221. Kfar Saba, Fosfeld, Industrial Zone, Derech Hasharon Ramatayim, Tel. 052-20161. Nazareth, Michel and Zuhir Sarugi, New Industrial Centre, Tel. 04-56860. Netanya, Levinkoff Herman, 4 Shoham St., Tel. 053-25307. Ramallah, El Mitzri Institute, El Bira, Industrial Zone, Tel. 02-3657. Nablus, Omar Kalifa, Faisal Street, Tel. 02-7894.

CARRYING with him the Iron Cross and shrapnel wounds he had acquired as a German soldier at Verdun, and a continental reputation as a brilliant young planner, Richard Kaufmann abandoned Europe in 1920 for the wilds of Palestine to indulge a dream and begin a new life.

By the time that life ended 25 years ago last month, he had virtually single-handedly shaped the character of the rural sector of the Jewish state, created some of its most successful garden suburbs, introduced modern architecture, and laid the basis for physical planning in the country.

When he died at the age of 71, poverty and bitterness were hovering in the near distance as Kaufmann was bypassed by a new generation of planners and decision-makers; but much of the dream had been fulfilled.

Residents of more than 120 kibbutzim and moshavim owe much of the quality of life they enjoy today to Kaufmann's design for their settlement. Residents of Jerusalem's Beit Hakerem, Haifa's Carmel, Ramat Gan, and more than a dozen other neighbourhoods enjoy the parks and streets he laid out. The prime minister of Israel is among those living in a house Kaufmann designed.

Renouncing bourgeois values, Kaufmann never owned a house himself. He died in a rented apartment on Abarbanel Street in Jerusalem's Rehavia, a neighbourhood he had designed. Much of the money he had earned he gave away, and there was little left at the end. "All his life," says 89-year-old Lotte Cohen, who worked with him as an architect, "he was the young man who wanted to build up the country. He was naive and enthusiastic. He was a pioneer till his death."

Born in Frankfurt in 1887 to an assimilated family — his father had renounced his strict Orthodoxy after another son had died — Kaufmann hoped to be an artist. A sketch of the town of Dachau he made before World War I hangs in his widow's apartment in a Jerusalem home for the aged. His father, however, insisted that he learn a profession and Richard studied architecture and the new profession of town planning in Munich.

HE BEGAN his career in Essen, designing workers' houses for the Krupp works under one of the most esteemed planners of the time, Prof. Georg Metzendorf, who wanted to take the talented young man on as a partner. However, a painful love affair led Kaufmann to quit Essen in 1913 and try to forget his disappointment in travel. In Holland, he met Mies van der Rohe and others engaged in the search for a modern architecture.

With the outbreak of World War I, he left love and architecture behind and joined the Kaiser's army on the Western Front. He was wounded at Verdun when he led a group of comrades trapped in a valley to safety through the French lines. Transferred later to the Russian front, he apparently worked there as a military architect and even won first prize in a Russian architectural competition for the design of a "garden community" near Moscow. When the war ended he made his slow way back through the chaos of Eastern Europe, arriving in Frankfurt only in February, 1919.

Almost immediately, he learned that a large planning firm in Norway was seeking a planner and he was

chosen from among 50 candidates. Within a year he had won several prizes but he abandoned this promising future when he received a letter from Dr. Arthur Ruppin of the Zionist Executive inviting him to come to Palestine to design the new communal farming settlements the Zionist movement was beginning to establish.

It was a challenge to thrill any ambitious young planner. Town planning existed as a profession but there was no such thing as village planning. Villages grew spontaneously at crossroads or out of some other circumstance but were never planned. Now, however, the Zionist leadership was preparing to build scores of villages, in the form of communal agricultural settlements, to absorb the European immigrants coming to Palestine "to build and be built" by turning to the soil. Since these city-bred newcomers would be unlikely to succeed as independent farmers, the solution was to build communal settlements such as the pioneers had developed at Degania and a few other sites before the war. Unlike Degania, these would be carefully planned.

Aside from the professional challenge, Kaufmann had been an ardent Zionist since his youth. He had been a member of the *Wandervoegel* hiking society until it expelled its Jewish members. The leader told Kaufmann he could stay, but the young man quit and founded the Frankfurt branch of *Blau-Weiss*, the first Zionist organization in Germany.

IT WAS to Degania Aleph that Kaufmann went first shortly after his arrival in this country. "I found it a perfect example of incorrect planning," he said later. "The wind blew from the garbage dump to the barn, bringing flies and odours, and from there to the kitchen, where it picked up the cooking smells and brought this whole mixture to the dining hall and living quarters."

The visit led him to recognize the importance of the country's prevailing west wind and to site houses so as to exploit its cooling effect while placing odour-producing elements downwind.

The first settlement Kaufmann planned was to be his most famous — Nahalal. Lotte Cohen still remembers riding across the empty Jezreel Valley with him to the foot of a hill where they were to meet the two main founders of the first moshav. The breakaway group from Degania, including Moshe Dayan's parents, wanted to live a collective life less rigid than a kibbutz commune.

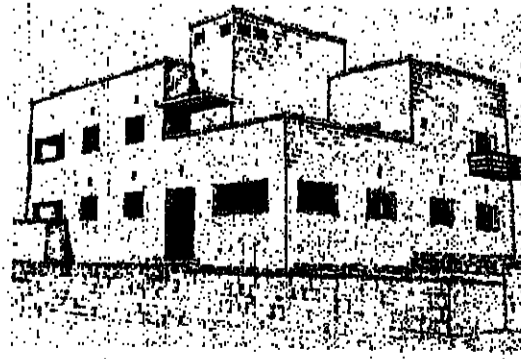
Kaufmann decided to make the hill the focus — symbolic and physical — of the collective by placing there the toolshed, office and other components serving the entire settlement. The farmsteads were placed in a ring around this core, the tracts of land radiating outward behind each farmhouse like pie wedges.

Although this striking design was to make Kaufmann internationally famous in planning circles, Lotte Cohen believes the design proved too rigid. "It is not the best of his work."

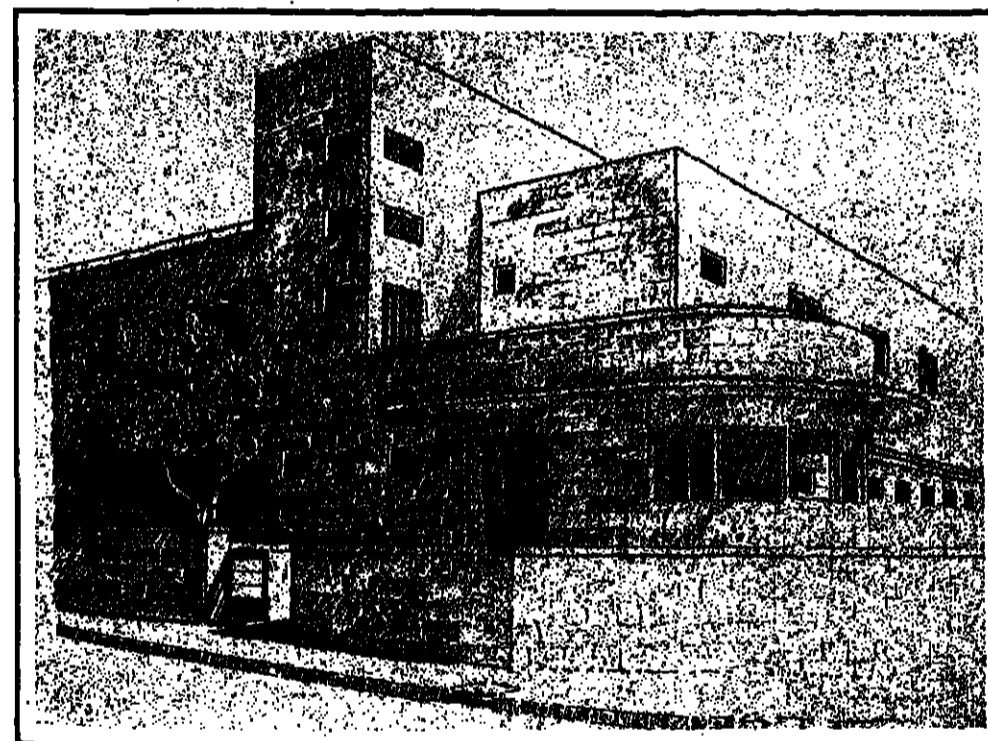
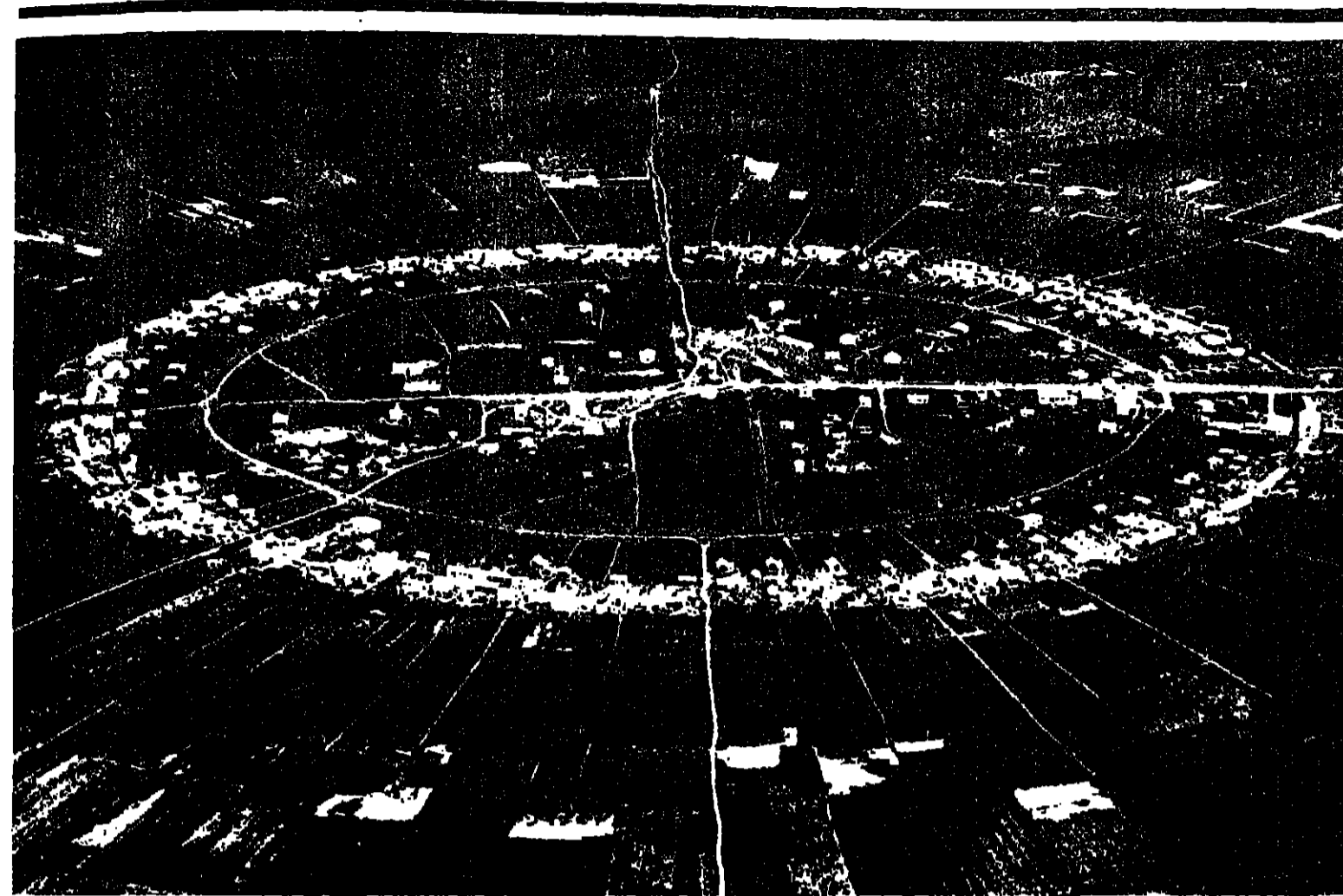
Kaufmann next moved down the Jezreel Valley to plan his first kibbutz, Geva, and was soon travelling regularly between his Jerusalem office to the Jezreel, Beisan and Jordan Valleys to look at the sites of new settlements springing up. These journeys into the countryside were important to him spiritually as well as practically. "He loved and understood a single plant as well as and as



## The grand designs of Richard Kaufmann



Ideology played a major part in the work of a German-born planner who created Jewish suburbs and Jewish settlements. ABRAHAM RABINOVICH reports.



Aviv its urban counterpart. "The town was not built according to a coherent plan and shows all the serious defects of such anarchic procedure."

It was Kaufmann who introduced modern architecture to the country, with a near-Bauhaus style stressing function. Acutely sensitive to climate, he was the first to introduce concrete sun-shades projecting over windows facing the sun. At Degania, he built a double roof over a school so that the wind could circulate between the roofs and cool the classrooms. The potash works invited him to construct similar buildings for its workers at the Dead Sea. He built many villas for the wealthy, this work providing the bulk of his office's income. Perhaps his most distinguished building is the one he built for the Egyptian Jewish banker Aghion in Jerusalem, which today serves as the prime minister's residence.

THE FOUNDATION of the State of Israel was the fulfilment of his ideological aspirations but marked a downturn in his personal fortunes. He was not invited to take over the new government's central planning positions and although deference was paid him as dean of the profession, large commissions were no longer offered to him.

"He was a bit stubborn and not flexible enough," says a planner who knew him. "In 1948, for instance, when the villagers were evacuated from Ben Shimon to Kfar Vitkin, they wanted to expand one of the houses there for a dining hall. He refused because there was a possibility that a main road might eventually have to be built on that spot. He should have just given the people the amenities they needed and demolished the building afterwards, if it had to be. He couldn't get past his *halutzim*."

There is a universal touch of sadness in remarks made by friends and colleagues about Kaufmann's last years. Writing a year after Kaufmann's death, planner Ariel Kahane noted that Kaufmann's ideas had become common property for younger planners and architects who did not realize their debt.

"This development led to disappointments during his last years. He was no longer offered the scope of work which would have been appropriate to his standing. He was ready to give his advice, but this was made use of only partially. His last years were darkened by this fact."

Says someone who knew him closely: "He wasn't getting work at the end and Avraham Hartzfeld [a Zionist leader] who was a great admirer of his, commissioned him to write about the history of planning in the country as a way of providing him an income. He died a poor man at a point where it could have been tragic if he had continued living."

Apparently the only memorial to Kaufmann is a short street in Jerusalem's Romema quarter called in his honour Rehov Ha'adrihal, The Architect's Street.

Old-time Jerusalemites still recall him walking his bulldog in Rehavia — a handsome, courteous and pleasant man wearing a jacket with leather at the elbows and smoking a pipe. Sad as he may have been at the end, he could on those walks, reflect on a rare career.

"I don't know of any place in the world," he said in the 1930s, "that can offer as much satisfaction to an architect and planner as this country. Here we are beginning from the beginning." The satisfaction Richard Kaufmann felt is still being shared by multitudes in the communities he shaped. □

deeply as a whole landscape," wrote a colleague.

"In this country it's impossible to do your planning at a worktable," said Kaufmann in 1936. "Someone like me who has built 120 sites has to go out again for the 121st to see the land and the people. At the risk of sounding mystical, I must say that the decisive inspiration — much more important than experience — comes to me each time from contact with the ground on which I will build and with the people for whom I'm building."

PROBABLY nowhere else in the world did physical design stem so directly from abstract ideology. Kaufmann's home in Jerusalem was frequently filled with kibbutznikim and moshavnikim discussing children's houses, cooperative marketing systems, or other communal aspects that Kaufmann had to translate into physical terms.

Kaufmann's own style of living was so Spartan that these visitors often ate at his table two to a plate

— at least in the early years.

"He lived very simply, in a way primitively," recalls Lotte Cohen. "He loved company and was a very friendly person, but there was almost no furniture in his house. He didn't want to be a bourgeois. He wanted to set an example of doing without. He made a lot of money, but he gave it away. If a new settlement needed a cow, for instance, he would buy it one."

His family, which includes two daughters also remembers him giving away much of his money to needy friends. He had left the employ of the Zionist executive a few years after his arrival in the country and opened his own planning office, continuing his settlement work on a contract basis. At one time his office employed 12 people but when work fell off sharply during the 1936-39 Arab riots he did not fire anyone.

ALTHOUGH he turned increasingly to urban planning and architecture, rural design remained Kauf-

mann's primary enthusiasm, particularly when this was reflecting a new kind of Jewish society that he ardently admired.

"While the farmer in America or South Africa is happiest when from his doorway he cannot see his neighbour's chimney," he said, "the Jewish [farmer] wants to live close to his colleague. His need for personal contact and conversation with others, and especially his high cultural needs — for lectures, discussions, music, theatre, reading, chess — oblige the builder to place in the centre of each settlement, large or small, a cultural hall. This special Jewish need together with other principles, makes for the special architecture of a Jewish settlement."

Among these "other principles," the veteran soldier met the need for security by seeking elevated sites for the settlements dominating their surroundings and ensuring at least one stout building in the centre of the settlement in which the settlers could hold out if necessary.

With his plan for the Emek Hefer district, he introduced the concept of rural regional planning in the country, an area in which Israel has remained an international pacesetter. He drew up a plan for Afula, whose prospects as an important urban centre were never fulfilled — and did a much acclaimed plan for Haifa — directing the town's expansion towards the Kishon plain — which was never implemented.

However, many of Kaufmann's designs for "garden suburbs" marked by greenery and pedestrian ways took shape. The one he was fondest of was Jerusalem's Beit Hakerem. Among the other neighbourhoods he designed in the capital were the old Romema, Rehavia (north of Ramban Street), Talpiot, Kiryat Moshe and Bayit Vegan.

Among the Haifa neighbourhoods he designed were West and Central Carmel, Ahuza, and Neve Sha'anani.

If Degania Aleph reflected rural non-planning, Kaufmann saw in Tel

# The housing revolution

As minister of housing, former construction worker David Levy brought about a radical change in the way loans for flats were allocated. ARYE AVNERI explains how it was done, in the fourth excerpt from his recently published biography of the deputy prime minister.

IN JANUARY 1979, David Levy was already minister of absorption when Prime Minister Menachem Begin asked him to assume the duties of minister of construction and housing as well. The post was vacant due to a series of shifts after Yigal Horowitz resigned from the cabinet in protest over the Camp David Accords.

At the time, Aharon Eliaz of *Ha'aretz*, who cannot exactly be accused of having any warm sentiments for Levy, wrote: "David Levy has taken over the Housing Ministry in the wake of a total failure on the part of his predecessor, Gideon Patt. This failure was, first and foremost, a failure of ideology, an ideology that was based on the idea of a 'free market.' Gideon Patt has left behind him a dearth of flats, an unexpanded budget, absorption centres filled to the brim with *olim* who have no housing, disappointed young couples and families, and bitterness on the part of many who watched this all happen."

But David Levy had no intention of criticizing his predecessors. "I don't hand out grades to other ministers," he said. "If a member of the cabinet fails, then it's the failure of the government as a whole, not of an individual."

For David Levy, his appointment as housing minister was the fulfilment of a dream. He gave expression to his feelings on the day he accepted the office: "Who could imagine that a boy from Morocco, who immigrated 20 years ago and settled in Beit Shean, who worked as a day labourer in the building trade, would be minister of housing." Then, addressing the subject at hand, he continued, "I want to look into some things...I have some ideas...I want to know if this ministry functions so that it is doing its job, or if it is a contributory factor to *yerdia*, emigration, especially of young families."

BECAUSE OF the ideology of Patt and other members of the Liberal Party, an ideology that held that the government should interfere as little as possible and leave building to the free market, there had been a drastic reduction in the industry — from 51,620 housing units in 1975 to 26,730 units in 1977.

Levy was opposed to the ideology and the economic system. He knew that if left without government intervention, the private contractors would build only in the cities and only large flats. This might be good in some countries, but was lethal for the Israeli economy. He explained his own feelings about housing as follows: "From my earliest days in the Knesset I have been concerned about housing. I have been the recipient of pleas from countless people who have told me of their living conditions and the hardships they endure because of inadequate housing. I have often been forced to see that the blame lies squarely on



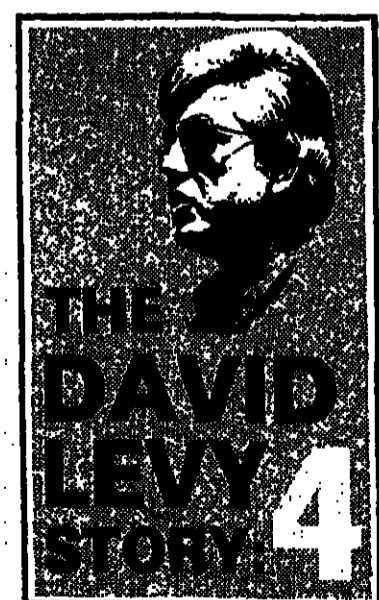
policies that have led to bitterness, poverty, and frustration.

"But this is not the result of an act of nature. It is something that can be corrected, but only by setting a realistic list of national priorities. It is not a matter of superficial, cosmetic treatment but must be handled at its deepest level. I never have accepted, and never will accept, a situation where such hardships are taken for granted. I have felt this suffering myself, have seen its effect on people. I have watched while the honour of families was destroyed."

"One must not accept a situation where a soldier comes home on leave and has to sleep in a sleeping bag on the landing because the apartment cannot hold one more person. One must not accept a situation where a child grows up in conditions that are so crowded that he is forced to spend all his waking hours outside the home."

"With our own hands we have destroyed the fabric of lives and have given birth to criminality and violence. This was not a product the *olim* brought with them from

abroad...this is a local product. I am always faced with the question, 'If these things that people ask for are their due, then why must they start breaking tables before they get them? Do they only get what they deserve by becoming criminals?'"



"Whenever I visit the slum areas I always talk to the people. 'Don't break the law,' I tell them. 'Don't tarnish your own names or the names of your children. For God's sake, be patient.'"

LEVY'S STAND against violence brought him into direct confrontation with the prime minister. It was just at this time that a new group arose, called *Oholim*, that wanted to fight the battles of the slum areas. This group, supported for a time by the millionaire Nissim Gaon, a close friend of Menachem Begin, succeeded in turning the spotlight of the media on their activities. They did this by a series of actions in Jerusalem which included breaking into and occupying empty, private flats. Levy was unwilling to negotiate with *Oholim* as long as they behaved in this fashion, and the prime minister objected to the housing minister's strong stand on the matter.

At the same time there was a tendency for groups to approach the matter of the disadvantaged from a standpoint that said,

"Threaten and get what you want." Levy was adamant. This, he said, was not the way. Although it was against his nature to do so, he asked the police to take steps to preserve public order.

In a conversation with Begin he said, "I must believe in myself...If I don't then there's no point in my staying in this job. But if I do believe in the way I have chosen, then I don't want it to turn out that the dispute is between me and the very people in distress from whom I came."

"I will not, now or ever, accept the dictates of people who break the law, no matter how just their cause or how legitimate their complaints. Whoever burns, breaks or otherwise damages public property has to know that he will be punished for it."

Levy never wavered in this stand, and said the same things about the settlers in Yamit.

But with Nissim Gaon he had a different sort of conversation.

"I talked to him. It was, at times, a difficult conversation," says Levy. "When I told him that Flatto-Sharon was also supporting *Oholim*, he almost lost control of himself. But when I talked to him about my proposals for solving the problem, we parted on very good terms."

There were many future meetings between the two, and Levy slowly managed to convince Gaon that he should stop supporting ethnic groups in Israel.

AFTER STUDYING the housing problems with which the country was faced, Levy saw that it would require new approaches to solve the problem. He went to the Knesset with a bill that eventually became a law. That changed the entire structure of housing loans. This made it possible for all eligible persons to get government help towards purchasing a flat, and the list of eligible persons was extended to include virtually all Israelis who did not own a home.

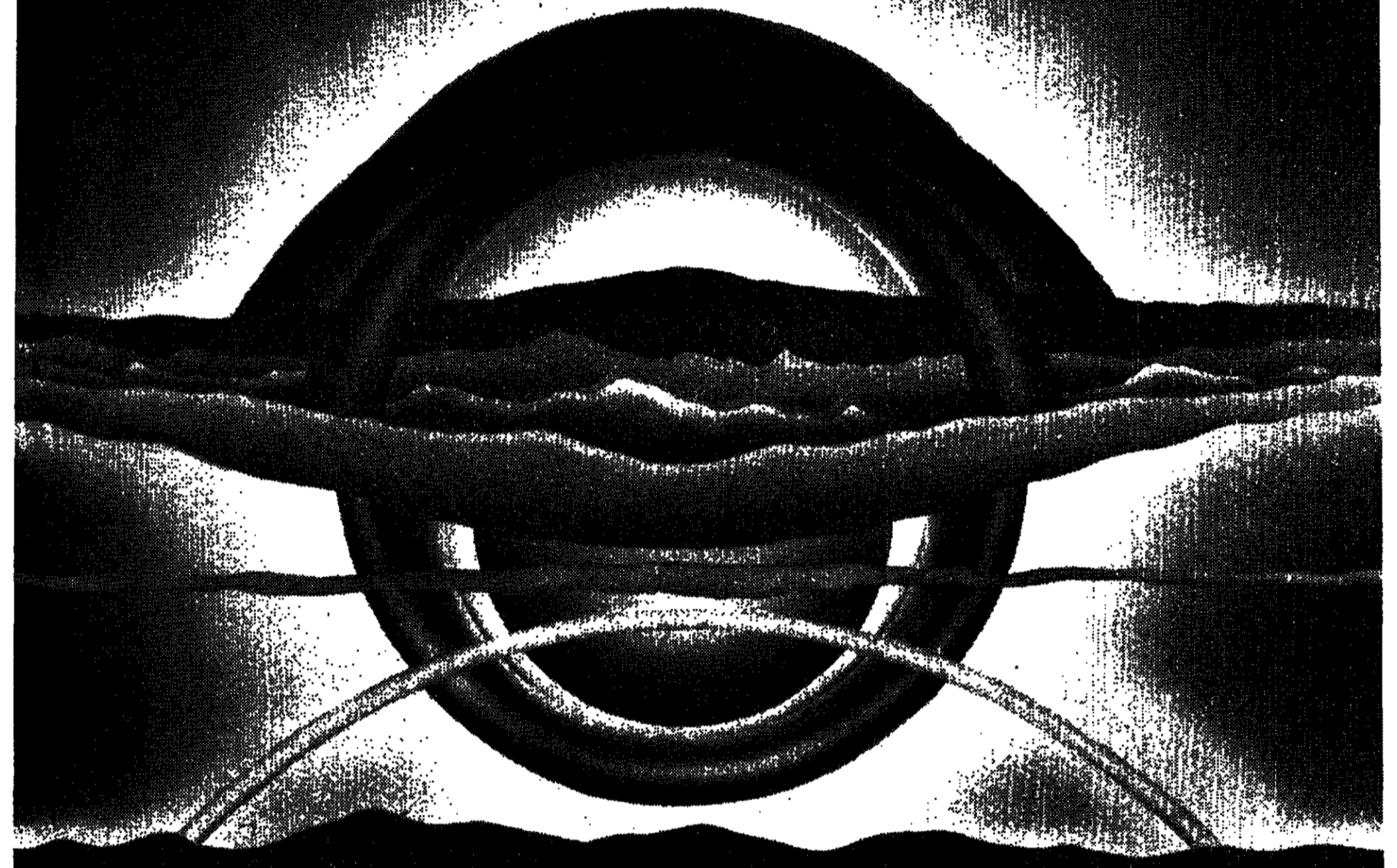
While loans were linked to the cost of living, they never required repayment of more than 15 to 20 per cent of the salary of those in the less affluent sectors, and more than 25 per cent of the salary of those in the higher income brackets.

Within the first year after the law was passed, the promised 20,000 flats had been built. In fact, the actual number was 20,400. Reporting to the Knesset, Levy smiled. "After all, what's a little 400 flats between us?"

The system worked, because for the first time not only new immigrants but young Israeli couples, and even single persons over 30, were entitled to government funds to improve their living conditions. It was a revolution in Israeli housing.

From David Levy, by Arye Avneri. By arrangement with the author and Revivim Publishers. Tel Aviv. Translated for The Jerusalem Post by D'vora Ben Shaul.

## ENCOUNTERS WITH BANKING OF A NEW KIND



SPACE-AGE SERVICE WITH A HUMAN TOUCH



### ISRAEL DISCOUNT BANK

Over 280 Branches & Offices in Israel and abroad

Total Assets exceed U.S. \$41 billion.

Head Office: 27 Yehuda Halevi Street, 65546 Tel-Aviv, Tel. (03) 637111

Tourist Center: 16 Mapu Street, 63577 Tel-Aviv, Tel. (03) 247276

Investment Advisory Center: Dizengoff Square, 64396 Tel-Aviv, Israel, Tel. (03) 297955

**U.S. SUBSIDIARY: ISRAEL DISCOUNT BANK OF NEW YORK**

Main Office: 511 Fifth Avenue, Tel. (212) 551-8500

Other Subsidiary Banks & Offices: Buenos Aires, Cayman, London, Los Angeles, Luxembourg, Miami (2), Montevideo (3), Nassau, New York, Punta del Este, Santiago de Chile, São Paulo, Toronto.



(Above) Jew recites blessing under his vine, Italy, 1470s. (Centre and right) Brit mila and wedding, in Emilia, 1455-1465, both from the collection of Biblioteca Palatina, Parma.



(Above) In a Jewish butchery, Italy, 1435. Ritual slaughter of ox and chickens are depicted at left; at right, the lungs of ox are inspected. (Right) German heder in late 14th century.

TO SEE ourselves as others see us, the poet once assured us, was a virtue. For Jews, this has long been a trial and, in many cases, including mine, a heavy psychological burden. The most wondrous revelation stemming from the beautifully produced *Jewish Life in the Middle Ages* (by Theresa and Mendel Metzger, New York, Alpine Fine Arts Collections, With 397 illustrations, 209 in colour, 316 pp., \$85) is that the Jews of the Middle Ages — and their occasional Gentile collaborators — saw themselves as being little different from anyone else, either in face, form or dress, their apartness occasionally confined to an armband rather less ubiquitous than a yellow star.

Of course it has never been easy to be a Jew; and it wasn't particularly easy in the Middle Ages (though it wasn't often much better for a Gentile either). The Jews were blamed for every calamity of

course; expulsions and exiles were frequent. The formal Ghetto (Venice was first, in 1560) was a comparatively late invention. It was then rare for a Jew to be born, live and die in the same city. But the same can be said for countless Jews of our times. The 20th century Jew, like his medieval ancestor often hatless and beardless and much concerned with looking and dressing like everyone else, is still today never sure of what lies around the corner; he should be able in great measure to identify with the images that spring from the illuminated manuscript and books which provide the sources of this book. Everything celebrated and suffered by the Jews of Castile, France, Italy and Germany in the Middle Ages has been repeated in our times, with terrible escalation. After The Enlightenment came our own Middle Ages.

The authors, over a period of five years, ransacked the great

libraries and museums of the world (including those of Jerusalem) for fragments and collections of miniatures that first appeared in bibles, prayer books, *megillot* and *haggadot*. While medieval miniatures depicted the past, they were clothed in the customs and styles of the times. They give us, chapter by chapter, in this sumptuous book, an idea of what life was like in the Jewish Quarter; a picture of Jewish family life, homes and costume (many Jews were hatless then); of the place of the professional life of the Jewish community in the medieval city; of professions, sciences, crafts and religious observance and studies. And then there are also the expulsions, the tortures, the executions. Some of the right-to-left expulsion images in Castilian illumination seem to have provided an archetypal image repeated in the work of Kollwitz, Hirszenberg and Pann (oddy, persecutions are omitted from the Table of Contents).

## A record of dignity

Serenity and self-respect shine out of a richly-illustrated volume on Italian Jewish life in medieval times, writes Post Art Editor MEIR RONNEN.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**CHIMPLE TAM** — Khan Theatre production. Musical comedy based on the story by I. Bachevalier. (Khan, Wednesday and Thursday)

**THE WOOL STORY** — Karou Theatre production, directed by Ashbel and Michael Schuster. (Karou Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

##### Tel Aviv area

**AMADEUS** — By Peter Shaffer. Cameri Theatre production. (Cameri, Thursday at 8.30 p.m.)

**THE ASSISTANT** — Haifa Theatre production of Bernard Malamud's story. (Habimah, Wednesday and Thursday at 8.30 p.m.)

**THE BROTHERS KARAMAZOV** — By Dostoyevsky. Habimah production with Shimon Bar Shavit, Alex Peleg, Israel Biderman, Shimon Cohen. (Habimah, tomorrow and Monday through Tuesday at 8.30 p.m.)

**GOOD** — By C.P. Taylor. Cameri production directed by Ilan Ronen. (Tzavta, Wednesday at 8.30 p.m.)

**GREAT AND SMALL** — Cameri production. Directed by Ilan Ronen. (Tzavta, Thursday at 8.30 p.m.)

**THE GROCER'S SHOP** — By Hillel Miltepunkt. Habimah production. (Habimah, tomorrow and Monday at 8.30 p.m.)

**THE PACKERS** — A light comedy by

Hansel Levin. A Cameri Theatre production. (Cameri, tomorrow at 7 and 9.30 p.m.; Monday and Tuesday at 8.30 p.m.; Wednesday at 4.30 and 8.30 p.m.)

**PLAZA SUIT (ACT III) & NEXT** — Double comedy bill in English, by the Anglia Theatre. (Bat Yam, Wednesday at 8.30 p.m.)

##### Haifa

**AMADEUS** — Municipal Theatre, tomorrow and Monday

**ENCHANTED NIGHT** — By Mirvohel. Directed by Hadas Ofra. A Karou Theatre production. (Haifa Museum, tomorrow at 8.30 p.m.)

**THE MEGILLA** — Yiddish Musical by Yitzik Manger. Hebrew by Haim Hefer. Produced by the Yavut Theatre. (Auditorium, Monday at 9 p.m.)

**THE ISLAND** — By Athol Fugard. Haifa Theatre production. (Municipal Theatre, Small Hall, Monday and Tuesday at 6 p.m.)

##### Other towns

**BED KITCHEN, BED KITCHEN** — Comedy for one actress with Dina Donnino. Written by Dario Fo and Frances Rame, directed by Ilan Kahlon and translated by Adi Ben Nahum (Ein Shemer, tonight at 9.30; Nir Yitzhak, tomorrow at 9.30 p.m.; Kibbutz, Sunday at 9.30 p.m.; Hutzvoni, Monday at 9.30 p.m.)

**PLAZA SUIT (ACT III) & NEXT** — (Nectanya, Park Hotel, tomorrow at 9 p.m.) **A JEWISH SOUL** — By Yehoshua Sobol. Haifa Theatre production. (Beersheba, Municipal Theatre, tomorrow, Monday, Tuesday and Thursday)

#### MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

##### Jerusalem

**ILII SERIES** — Ruth Klugerman, piano, and Mina Polak, violin, play works by Bach, Mozart, Beethoven and Brahms. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

**HEIDELBERGER KANTOREI** — Music from five centuries. (Redeemer's Church, Old City, Sunday at 8 p.m.)

**FROM BAROQUE TO CLASSICAL** — Musicians from Holland and Italy play works by Mozart, Scarlatti, Telemann and others. (Tzavta, tomorrow at 9 p.m.)

**CHOEUR DES XVI FRIBOURG** — The choir from Switzerland in a programme of Lotti, Bruckner, Baumann, Mozart and others. (YMC, Monday)

**STUDENTS' CONCERT** — By Rubin Academy students. (Beit Hillel, 4 Balfour, Wednesday)

##### Tel Aviv area

**ILII SERIES** — The Cameran singers directed by Avner Itai (Tzavta, 30 Ibn Gvirol, tomorrow at 11.11 a.m.)

#### FOR CHILDREN AND YOUTH

**Jerusalem**  
**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.30 p.m.)

**MA'AMUT — A STORY IS BORN** Musical by King George, today at 10 a.m.)

**NAUGHTY FLIC** — Karou Theatre production. For ages 4 and up. (Karou, Liberty Bell Garden, today at 2; Tuesday at 4.30 p.m.)

**NOCTURNAL VOYAGE** — By the National Theatre for Children and Youth. For ages 4-8. (Jerusalem Theatre, Tuesday at 9.30 p.m.)

**ISRAEL PHILHARMONIC ORCHESTRA** — Helmuth Rilling, conductor. Gaechinger Kantorei Choir of Stuttgart. Dvorak: Subst Mater. (Mann Auditorium, tomorrow)

**CHOEUR DES XVI FRIBOURG** — Details as for Jerusalem. (Tel Aviv Museum, Tuesday and Wednesday)

##### Haifa

**ISRAEL PHILHARMONIC ORCHESTRA** — Helmuth Rilling, conductor. Gaechinger Kantorei of Stuttgart. Works by Schubert, Stravinsky and Mendelssohn. (Auditorium, Tuesday, Wednesday and Thursday)

##### Other towns

**ISRAEL CHAMBER ORCHESTRA** — Within the framework of the Ein Gev Festival. Details as for Jerusalem. (Ein Gev, tomorrow at 9 p.m.; Ein Harod, Thursday at 9 p.m.)

**CHOEUR DES XVI FRIBOURG** — Details as for Jerusalem. (Kfar Sava, Beit Sapir Auditorium, tomorrow; Beersheba Conservatoire, Thursday)

**GAECHINGER KANTOREI** — Within the framework of the Ein Gev Festival. Works by Schutz, Lechner, Bach and Brahms. (Ein Gev, Monday at 9 p.m.)

**PLANTOR THE SPACE MAN** (Musical by Ephraim Sion. Jerusalem Theatre, today at 9.30 and 11.30 a.m.)

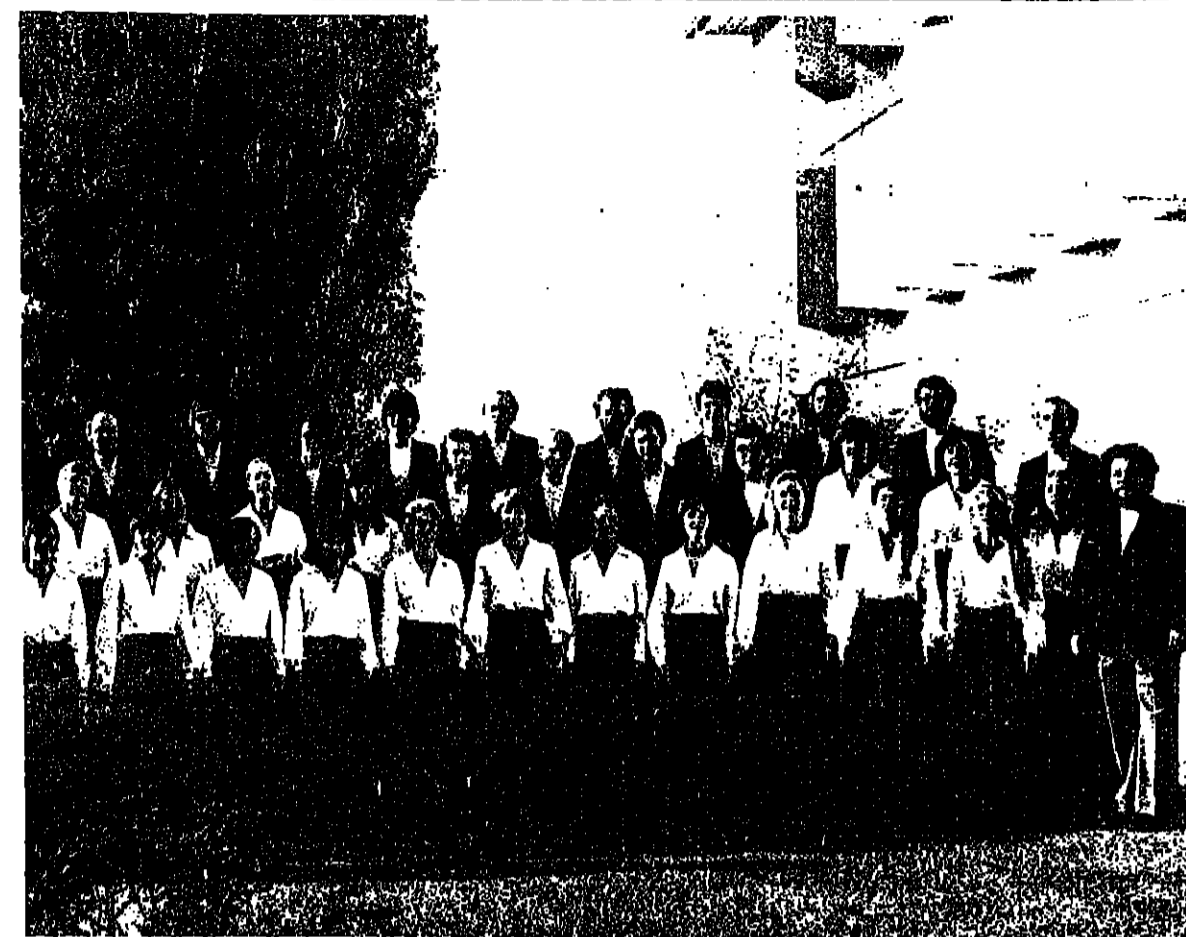
##### Tel Aviv area

**JUST LIKE STORIES** — Play by Hillel Miltepunkt and Yehoshua Sobol based on stories by Oshel Barla. For ages 4-9. (Tzavta, 30 Ibn Gvirol, Sunday at 10 p.m.)

**LAMA LAMA LAM** — Play by Herzliya Ruz, directed by Bilha Mais. (Brenner School, Thursday at 8.15 a.m.)

**A STAR IN THE CLOUDS** — By Benny Porat. For grades 1-6. (Tzavta, today at 11 a.m.)

FRIDAY, APRIL 1, 1983



The Choeur des XVI Fribourg from Switzerland perform this week in Jerusalem, Tel Aviv, Kfar Sava and Beersheba.

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne Hotel, tomorrow at 9.00 p.m.; King David Hotel, Sunday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman, Dawn Nadel, Louis Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**CLASSICAL GUITAR** — With Yoel Kiron. (Tzavta the Buddha, 9 Yoel Salomon, Tuesday at 8 p.m.)

**DRUNK WITH JOY** — Yossi Banai in his new programme of song, satire and comedy. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

**FOLKSONG EVE** — (Hans and Gretz, 44 Leach, Reimann, Sunday, Tuesday and Wednesday at 8.30 p.m.)

**GOLDEN GUITAR** Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, tomorrow at 8.30 p.m., Wednesday at 8 p.m.)

**ISRAEL FOLKLORE** — Taste of Israel dances, Pizmoel Faiman folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

**JAZZ** — Fred Weingut, piano, Eric Heller, bass, Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.; Kaly's Restaurant, 15 Rivlin, today from 2 to 5)

**TONIGHT SHOW** — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

#### WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

**SUNDAY:** Fortresses and springs of the Judean Hills: Caesal, Traba and Sattal — Meet, 8.00 a.m. Start the hike at the Citadel. Descend to the spring of Tzuba. Explore the curious tunnel at the spring of Sattal. Return to Jerusalem at about 2.00 p.m.

**TUESDAY:** Ein Givra, Nahal Kinyas and train ride to Jerusalem — Meet: 11.30 a.m. Hike starts with descent to Ein Givra and continue along deep bed of Nahal Kinyas. Return to Jerusalem (Railway Station) by about 5.30 p.m. "Off-the-beaten-track" Walks in Jerusalem. Sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for

the Protection of Nature, 13 Helon Hamalka St., courtyard of the Min. of Agriculture. Please bring hat, walking shoes and flashlight. Fee.

**SUNDAY:** — Meet 8.00 a.m. Russian Compound, Ben Himmam Valley, burial caves from Second Temple period. Hazelema, City of David excavations. Walk through biblical Shalom Tunnel (bring shoes for walking in water). Finish about 1.00 p.m.

##### Jerusalem through the Ages

Tours start from Citadel Courtyard next to Jaffa Gate, and last 3-3½ hours. Tickets may be purchased on the spot. All tours are guided in English.

##### Haifa

**JAPANESE EVENING** — Japanese flower arrangement. (Haifa Museum, today and Sunday at 11 a.m.; Japanese films (tomorrow, Monday and Thursday at 8 p.m.); Japanese theatre (Tuesday at 8 p.m.)

**ONE-TIME ACT** — (Shuvit, today at 10 a.m.)

**OUR JERUSALEM** — Portrait of Jerusalem until the Six Day War in song, dance and play. Directed by Yossi Banai. (Tzavta, Monday at 9 p.m.)

##### Other towns

**HANOCH ROSSENNE** — (Yad Mordechai, tonight at 9.30; Or Haner, tomorrow at 9.30 p.m.; Baran, Sunday at 9.30 p.m.; Netzer Sereni, Monday at 9.30 p.m.)

**THE KIBBUTZ IN DANCE, MUSIC AND SONG** — Within the framework of the Ein Gev Festival. (Ein Gev, Sunday at 9 p.m.)

#### DANCE

**AMERICAN BALLET COMEDIE** — Boyer and Bruggeman's comedy dance company from the U.S. (Jerusalem Theatre, tomorrow and Monday at 9 p.m.; Sunday at 11 a.m.; Ein Gev, tonight at 9)

**KIBBUTZ DANCE COMPANY** — "Herbs", choreographed by Spider Kedelsky, and other works. (Shinar Hagolan, tonight)

**OHAD NAHARIN** — The dancer-choreographer in a solo dance programme. (Haifa Museum, Tuesday at 8.30 p.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

Handwritten note: 1983



## This Week in Israel-The Leading Tourist Guide

Give your relatives and friends the warmest welcome to Israel

SCHARF'S FURS Passover Fur Event  
●25% discount ●A free original Foxtail scarf.



Bring them over to Scharf's Furs and take advantage of the one time Passover Fur Event to purchase an International quality fur garment. Tourists enjoy a 25% reduction on the price tag (including tax exemption). And, for both foreign and local customers, a special Passover free gift with each purchase over \$200—an original foxtail scarf. Call us for free transport, at no obligation, to one of

our two attractive factory showrooms in Jerusalem and Tel Aviv. Come in and try on some charming items from our 1983/84 winter collection already ordered by top overseas fashion houses. You will find something in your size to suit your taste and your pocket. Hurry up. The 1983 Passover Fur Event makes the Scharf's Fur's offer an opportunity not to be missed. Major credit cards accepted.

**Jerusalem**  
11 Rivka Street, baka  
Tel. 02-715121, 719623  
**Tel Aviv**  
4 Nirim Street (between Yad  
Elyahu Stadium and Goren) Tel.  
03-333546  
**Open Daily**  
9.00 a.m.—5.00 p.m.  
Fridays and Passover evening 9.00 a.m.—  
1.00 p.m.

**Passover Marathon Hours**  
March 29 — April 2  
open also on Holiday and  
Saturday night and  
intermediate days of Passover  
from 7.00 p.m. to 10 p.m.

**Scharf's Furs — Israel's Premier Fur  
Manufacturer and Exporter**



## Dandy Randy

ROCK, ETC. / Madeline L. Kind

DON'T think twice — run out and buy the first side of Randy Newman's *Trouble in Paradise* (General Music Co.). The first six cuts on this album are among the best things Newman's ever done — which means they're among the sauciest songs ever to appear in pop music. The second six-pack doesn't go down as smoothly as the first, but that may be only because Side One is such a hard act to follow.

All 12 of the songs illustrate the album's title, which is to say each is about putting up a good front while some little cancer is lurking beneath the surface. When this cancer is revealed with subtle irony, the effect of the song is powerful and often wickedly funny. When the subtlety and irony — two items usually in short supply in pop music — are not balanced properly, the numbers are a bit saggy.

But when it works, man, does it work. Two tracks, the free-wheeling "My Life Is Good" and the perfect bit of overheard bar conversation called "Mikey's," actually made me laugh out loud with pleasure. By contrast, "Christmas in Cape Town" is a grim and beery monologue set in what could be the last Christmas in the land of apartheid. "I Love L.A." is a slick put-down of Beach Boy country, and "The Blues," with a good-natured Paul Simon sharing the vocals, swings a similar hatchet at all those urban cowboys who think they got 'em and think they can sing 'em.

Other guests on the album include Linda Ronstadt, Jennifer Warnes, Rickie Lee Jones, Lindsey Buckingham and Bob Seger. Their participation is obviously homage to a master.

I ALWAYS like to point out a good album by a relatively unknown artist who just might get overlooked, and such a case is Chris de Burgh's *The Getaway* (CBS). The Irishman has actually produced a half-dozen albums or so by now, but it's taking some time for him to gather a following. This new one, however, should do much for his career. All of the songs are interestingly sung and arranged, but I especially liked "Don't Pay the Ferryman" and "Ship to Shore," both of which have earned some airplay in our area. Check it out.

THE NEW one by Jefferson Starship is called *Winds of Change* (Elektronics) and includes, in addition to the title track, two other cuts which have made some impact on the charts abroad, "Be My Lady" and "I Will Stay." Those are no embarrassment, but for my money the winner on the album is "Black Widow," by Grace Slick, who rejoined the Starship crew in 1981 after a two-album fling at a solo career.

That crew by the way keeps shifting around. Drummer Aynsley Dunbar, who appears on this album, has already been replaced by Donny Baldwin. Founding member Paul Kantner is still around, but co-founder Marty Balin is long gone and much missed. Mickey Thomas does what he can on vocals, but, as they say, it ain't the same. Still, not a weak album at all, and the video version (which I haven't seen) is reported doing well.

WEAK, unfortunately, is the word that best applies to George Harrison's latest, *Gone Troppo* (General Music Co.). All of George's efforts seem to have gone into his opening track, "Wake Up My Love," which is indeed lovely. But next came "That's the Way It Goes" — and it promptly went. Harrison recently described himself as "not a singer, but a film producer." Uh-huh.

WEIRD Wax of the Week Award goes to *The Good Times Are Back* by Full Swing (Elektronics). This is, believe it or not, a sort of hip salute to the swing era, featuring mostly vocal versions of such chestnuts as "Twinkle Dee" and "Trocadero Ballroom." Full Swing, backed by full orchestra, consists of singers Charlotte Crossley, Steve Marchand and Lorraine Feather (the latter presumably related to the dean of the jazz critics, Leonard Feather, who gets a thank-you in the liner notes). Anyway, if you're into swing, you'll probably enjoy this one very much. Say, whatever did happen to the Andrew Sisters?

VISITATIONS: Keep an eye out for a return engagement here by Bad Manners. Also, Manfred Mann is supposed to be here soon on a quiet promo visit prior to a concert gig in early summer. And an additional also — they swear Rod Stewart is going to perform in concert here on or about July 25.

FOLK MUSIC: Our friends at Kibbutz Mahanayim in Upper Galilee inform me that the next Jacob's Ladder hootenanny is slated for April 29, with subsequent get-togethers tentatively scheduled for May 27, July 1 and August 5. The big annual Jacob's Ladder folk festival is to be held on September 2, if you can think that far ahead. Folkies interested in performing at any of these events are asked to contact Colin Friedman at the kibbutz.

BOOKS: John Lennon fans will be interested to know that the full text of the three-hour interview he gave to the BBC just two days before his death is available here in a Dell paperback called *The Last Lennon Tapes* (179 pp., \$7.95, edited by the BBC's Andy Peebles, photos by Bob Gruen). Lennon comes off, as usual, as candid and witty — and touchingly nostalgic about England and the early days.

THIS WEEK'S top 10 in London as listed by *Melody Maker*:  
1. "Speak Like a Child" — Styke Condit  
2. "Total Eclipse of the Heart" — Bonnie Tyler  
3. "Sweet Dreams Are Made of This" — Eurythmics  
4. "Is There Something I Should Know?" — Duran  
5. "Rock the Boat" — Porcupine  
6. "Billie Jean" — Michael Jackson  
7. "Rip It Up" — Orange Juice  
8. "Let's Dance" — David Bowie  
9. "Na Na Hey Hey" — Kiss Him Goodbye  
10. "High Life" — Modern Romance

THE TEN top pop singles in New York, as listed by *Cashbox*:  
1. "Billie Jean" — Michael Jackson  
2. "Do You Really Want to Hurt Me" — Culture Club  
3. "You Are" — Lionel Richie  
4. "Hungry Like the Wolf" — Duran  
5. "Back on the Chain Gang" — Pretenders  
6. "Stray Cat Strut" — Stray Cats  
7. "One on One" — Daryl Hall and John Oates  
8. "Mr. Roboto" — Styx  
9. "Come on Eileen" — Dexy's Midnight Runners  
10. "Separate Ways" — Journey

NOW THAT the Seder is over and we have all more or less returned to normal life, we still have to think about what to make for the last few days of the festival.

Many of us, myself included, are thinking up ways to eat lighter, less fattening food — not an easy task during Pessah. In any case, those of us who do the cooking are not unwilling to take a few short cuts and spend a little time with our feet up, reading a good book.

One of the easiest, and most pleasant, of Pessah tricks is the old Sephardi custom of dipping matza in water and using it as the crust for a savory pie. Simply grease a baking dish very well, dip pieces of matza in water until they are just soft enough to bend, and line the dish with them.

For filling, you can use spinach or Swiss chard. Wash the leaves well and steam with only the water that has adhered to them. Season with salt, pepper, a little nutmeg if you like or, if you prefer, a little fried garlic. Chop the greens and mix them with an egg or two and, if you feel it is necessary, a little matza meal. Bake in a medium hot oven for about half an hour.

ANOTHER favourite filling is, of course, cheese. Use a soft white cheese or a semi-soft salty white cheese or, if you prefer, some

## Matza meals

MATTERS OF TASTE  
Haim Shapiro



grated hard yellow cheese mixed with eggs and matza meal. However, considering the number of eggs you've probably been eating this week, you may not think the latter a very good idea.

The same principle can be used with chopped meat. Either fry the chopped meat with chopped onion or garlic, or, if you have some cooked meat left over, use that, mixed with a little fried onion and an egg.

Naturally, all these Pessah pies can be made with no crust on top or with another few pieces of soaked matza, sprinkled with a little oil or margarine and brushed with a beaten egg for colour. As a variation, you can always spread mashed potatoes on top.

FOR THOSE who spend their free time during Pessah making sponge cakes calling for many egg whites, the above recipes can always take an extra egg yolk or two, either in the filling or brushed on the top or bottom layer of matza. Another way of using egg yolks is, of course, by making mayonnaise.

This is not only easy; it is also delicious. Once you try it, you will probably never buy mayonnaise again. In a blender, you may use either a whole egg or two egg yolks. If you make it by hand, you must use only egg yolks.

For the blender, simply mix the egg (or yolks) with a quarter teaspoon salt, a pinch of pepper and a tablespoon of vinegar. (During the rest of the year, add a pinch of dry mustard or a little prepared mustard.) Run at low speed for a few seconds. Then, through the centre of the cover, add a teaspoon of oil, still running at a low speed. When this is amalgamated, add a whole cup of oil, slowly, while the blender is running.

If you do it by hand, mix in the vinegar at the end. You must take great care to add the oil to the eggs very slowly, drop by drop, so that the mixture does not curdle. It's a slightly tricky process, but one which becomes easier with practice.

IF YOU FEEL you must make something elaborate for the last day of Pessah, and yet have extended your budget with the Seder, might I suggest stuffed breast of veal, a dish that has become only mildly exorbitant since we began importing frozen Dutch veal. Granted that some of the so-called veal does taste as if it has been a bit too long on the hoof, but that is not a problem with this dish.

Cut a pocket in the veal where you see a natural division. For the filling, break three or four matzo into pieces and soften them with a sprinkling of water. Mix the matza

with fried onion, two or three beaten eggs, a little chopped parsley, salt, pepper and a little ground ginger.

Tie up the opening with string and place the meat in a covered baking dish or roasting pan with a little hot water and another chopped onion. Roast uncovered in a hot oven for half an hour, turn the meat over, cover the pan and reduce the heat. Cook slowly for about an hour. The meat should be very tender. It is even better if made the day before and reheated.

FINALLY, I cannot resist repeating the recipe for *chremel* which a reader sent to me a few years ago. It is complicated, but worth every bit of the work involved.

Mix four beaten eggs with a cup of sugar, two tablespoons oil and two-and-a-half cups of matza meal. Add four grated apples, a teaspoon of cinnamon, a teaspoon of salt, and a cup of sweet wine.

Set the above dough aside and make the filling by stewing half a kilo of prunes in a cup of water until they are soft. Remove the pits and mash. Fill balls of dough with the prunes and seal well, making sure none of the filling comes out. Fry lightly on both sides and then bake the fried *chremel* in the oven for about an hour.

Serve with a pitcher of hot, sweet wine.

## This Week in Israel-The Leading Tourist Guide

**HERODS private club**  
AN INVITATION TO A DRINK ON THE PALACE  
Have the drink of your choice at Jerusalem's most exclusive piano bar — HERODS. Relax, join in the fun, have a ball!  
Open 7 days a week 3 pm — 2 am  
28 King David St., Jerusalem (opp. King David Hotel)  
Tel. (02) 240379

**Mamma Leone**  
ristorante italiano  
Italian dairy and vegetarian dishes  
Warm, homey Italian atmosphere  
Credit cards accepted  
6 Hillel Street, Jerusalem  
Tel. 242787

**DALLAS RESTAURANT**  
Open seven days a week 11.30 am — midnight. You are invited into our kitchen to watch your favorite foods being prepared.  
Business meals, parties & special occasions. All-you-can-eat buffet on Saturdays.  
Tel. 28300, 9 Al Zahra St. East Jerusalem, Tel. 02-284439, 288452.

**Oscar's Steakhouse Winebar**  
We offer a variety of prime steaks, salads and delicious desserts as well as a large selection of wines for all tastes.  
Open for lunch noon — 3.30 pm.  
For dinner 6.30 pm — midnight: \$12.  
Reservations available by phone: (02) 245515.  
6 Hillel St. Jerusalem Tel: 245515

**THE JERUSALEM SKYLIGHT**  
RESTAURANT/BAR  
The restaurant and bar on top of the City Tower Bldg.  
34 Ben Yehuda St., Jerusalem  
Tel. (02) 233281  
"Rich and varied international menu (kosher)"  
"Panoramic view of the Old and New City"  
"Background music"  
"Open for regular and business lunches"  
"Closed on Friday"  
At your service for family and business affairs

**Candlelit dinner, romantic music...**  
YOU CAN'T GO WRONG WITH THIS WEEK

**Pizzeria Rimini**  
Satisfy your cravings for Italian food at RIMINI. You've got a choice of 20 kinds of pizza, cannelloni, lasagne and more.  
KOSHER  
Open 8 am — midnight  
43 JAFFA ROAD Tel. (02) 229834  
18 KING GEORGE ST. (02) 228606  
All credit cards accepted

**Shulhan Sheva international coffeehouse**  
Pancakes, waffles, cakes, ice cream and a large selection of hot and cold sandwiches. Outdoor seating on the terrace.  
OPEN 8 am — midnight and Sat. night KOSHER  
34 BEN YEHUDA STREET (MIGDAL HA'IR) Tel. (02) 24 3113

**SABRA, Jerusalem's new fish restaurant.**  
Grilled fish, 10 varieties, from sole to trout and St. Peters.  
KOSHER  
2 KING GEORGE corner Jaffa Rd., 1st floor  
Chips and salads FREE. Wines and drinks. TASTY & INEXPENSIVE. Bring the family for an easy on the pocket evening.

**National Restaurant** (established in 1931)  
Gourmet Arabian Cuisine  
Enjoy typical Arabian specialties and "mezzes"  
Please call (02) 282246 for reservations (closed on Mondays)  
The National Palace Hotel, Al-Zahrah St., East Jerusalem

**Shulhan Sheva**  
international coffeehouse  
Pancakes, waffles, cakes, ice cream and a large selection of hot and cold sandwiches. Outdoor seating on the terrace.  
OPEN 8 am — midnight and Sat. night KOSHER  
34 BEN YEHUDA STREET (MIGDAL HA'IR) Tel. (02) 24 3113

**Shulhan Sheva**  
international coffeehouse  
Pancakes, waffles, cakes, ice cream and a large selection of hot and cold sandwiches. Outdoor seating on the terrace.  
OPEN 8 am — midnight and Sat. night KOSHER  
34 BEN YEHUDA STREET (MIGDAL HA'IR) Tel. (02) 24 3113

**SABRA, Jerusalem's new fish restaurant.**  
Grilled fish, 10 varieties, from sole to trout and St. Peters.  
KOSHER  
2 KING GEORGE corner Jaffa Rd., 1st floor  
Chips and salads FREE. Wines and drinks. TASTY & INEXPENSIVE. Bring the family for an easy on the pocket evening.

FRIDAY, APRIL 1, 1983

THE JERUSALEM POST MAGAZINE

THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 1, 1983

A SMALL-SCALE but pleasant evening awaits the public at Hasmita in Old Jaffa. Pleasant may seem to be the wrong word for a play called *Insulting the Audience*, and in which playwright and actors do their best to make the audience angry and resentful. But modern audiences seem to like this kind of thing, if it is done well and amusingly. And it is.

The Austrian playwright Peter Handke produced in 1965 a minor classic of contemporary theatre. His *Publikumsbeschimpfung* is a compendium in a nutshell of theatre theory and practice. Four "speakers" — the Kahl Group manages with three — talk directly to the audience, without the mediation of roles and a plot. They emphasize this point repeatedly. The audience is the focus, instead of the stage; the audience enacts a part, precisely that of being the audience in place of the "actors." Almost every facet of the theatre — space and time, illusion and imitation, fate and conflict, stage-set and props — is illuminated because negated, and called into question through being articulated in words. Words — and silences — are the

## Powerful invective

THEATRE / Uri Rapp

subject-matter of the play. Their purpose is to tear the mask off the face of theatre audiences and to uncover the reality behind their make-believe *qua* audiences; their passivity, their indifference, their weary compliance, their immunity to profound experience, their mass psychology and their mental absence.

For the first three quarters of an hour the audience isn't insulted; its existence is acknowledged and analysed dispassionately. It appears to me that this restraint on Handke's part constitutes a greater insult than any more explicitly articulated one. But in the last quarter of an hour real insults are traded (if the audience is provoked and shouts back, as it should). And Peter Handke's invective is remarkable.

THE TRANSLATOR, Shimon Levi, has done important work in translating a difficult German text

into good Hebrew. But the invective, in Hebrew, sounds pale and tame. It seems that really offensive insults cannot be levelled in good Hebrew; the present generation needs Arabic for that. Such words as *idiot*, *imbecile*, *dumbbell* present no difficulty; but *Knesset Members* or *Communists* aren't as filthy as *Nazi Pigs* and *Red Hordes*.

And expressions like *Rozzlecker* (snot-lickers), *Miesmacher* (spoilsports and eternal complainers, but much stronger), *Genickschusspezialisten* (experts in shooting people in the nape of the neck), *Untermenschen* (subhumans), *Miststriebe* (slabs of shit), *Leisetreter* (softsteppers), and many others, are really untranslatable — and I haven't listed the worst.

Some of the remarks levelled at bourgeois German theatre-goers must arouse a resentment beyond anything experienced by an Israeli public. Nevertheless, this is a

cathartic experience and, if you really abandon yourself to it, an instructive piece of theatre about the theatre.

THERE IS no stage business proper. Tami Lederer's direction should really be called choreographic. This applies to the actors and their movements, to the tempo of the speech, and to the intervals of silence. Lederer's work is competent and convincing. Yermi Amir's sarcastic and attentive look, and the impression he gives of improvising, mark him out. Miriam Nevo impresses with the somewhat shy and reticent way she has of hand-dying insults; and in contrast Sissy Bartal impresses with her less restrained and more impetuous manner.

THE PERFORMANCE has been given under the auspices of the Austrian Embassy in Tel Aviv, Niko Nitai contributed the attractive premises and his considerable theatrical experience to a show which is pleasant to look at, and in addition thought-provoking (and embarrassing for anyone who analyses what he's been laughing at).

THE CHILDREN and Youth Theatre presents a new production: *Eliesser Man of Dreams*. It is the story — or rather, a chapter of the story — of Eliesser Ben-Yehuda, the revival of the Hebrew language, his relations with his wife Devora whom he forced to speak Hebrew though she didn't know much about the language, and the tribulations he had to endure in the Jerusalem of one hundred years ago.

It is a kind of mini-musical. The music is trite and unmemorable, but serves to flesh out a somewhat lean story. The play, written and directed by Hagit Rehavi, is a laudable attempt to present an important development in the history of Zionism for young people aged 12 to 17. The actors do quite well though Yoram Gial, who plays Ben-Yehuda, gives a stiff performance (perhaps he intended this).

The actors move well, and some of the scenes catch the period memorably. This is a pleasant and instructive performance; but it seems to me that young people of this age group are more sophisticated than the play assumes, and could have been given stronger fare.

## WHAT'S ON

Notices in this feature are charged at IS146 per line including VAT; insertion every day costs IS2895.80 including VAT, per month.

### Jerusalem

**CONDUCTED TOURS:** Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and as manifold activities and impressively modern building. Free guided tours weekdays between 9-12, Box No. 14, 24 or 3, Kiryat Moshe, Tel. 523291.  
**HADASSAH** — Guided tour of all installations. Hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus. Information, reservations: 02-460333, 02-426227.  
**Hebrew University:** 1. Tour in English at 9 and 11 a.m. from Administration Building, Olivat Ram Campus, Buses 9 and 28.  
2. Mount Scopus tours 11 a.m. from the Broomfield Reception Centre, Sherman Building, Buses 9 and 28 to last stop. Further details: Tel. 02-582819.  
**American Mizrahi Women:** Free Morning tours — 8 Alkali Street, Jerusalem. Tel. 02-609223.  
**Emmah World Rel. Zionist Women:** In Ben Meimon. Visit our projects: Call 02-662468, 630620, 815261, 637208, 02-788942, 708440.

**CONSERVATIVE JUDAISM TOUR:** Call 02-667404.

### Tel Aviv

**CONDUCTED TOURS:** American Mizrahi Women. Free Morning tours — Tel Aviv. Tel. 230187, 241106.  
**WIZO:** To visit our projects call Tel Aviv, 232039, Jerusalem, 236040; Haifa, 89537.  
**PIONEER WOMEN** — NATAMAT Morning tours. Call for reservations Tel Aviv, 256096, Haifa.

What's On in Haifa, dial 04-640940.

### MAGDA

Dental Laboratory  
Urgent false teeth repairs in half an hour.  
66 Allenby St., Tel Aviv,  
2nd floor. Tel. 621089

## ART GUIDE

Notices in this feature are charged at IS146 per line including VAT; insertion every Friday costs IS438.10 including VAT, per line.

### Jerusalem

**MUSEUMS:** Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Bezalel 1906-1929: Art of Bezalel Teachers; Portables: Letterheads by Pentagram; Primitive Art from Museum collection; How to Look at a Painting, Special Exhibits: Seder Plate, Vienna 1923; Japanese Miniature Sculpture, 18th-19th cent. Netsuke and Inro; Pilgrim Souvenir Objects and Christian Lamps; Clay Ing and Juglet; Middle Canaanite Period IIIA; Illuminated Haggadah; Amudim (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum). Opening Exhibition, 52 Months to Job One — Designing the Ford Sierra. Seder Masech Tuviyah: Raphael in Print.  
**Galerie Vision Nouvelle:** Khazot Hayotzer, Y.S. Hamacah, Original prints by international artists. Tel. 02-819864, 280031.  
**Jerusalem City Museum** — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun-Thur, 9.00.

11.00 a.m.-1.00 p.m. Nightly (except Friday and Holidays) in Hebrew, 7.30 p.m. Vietnam, 8.15 p.m. English, 9.00 p.m. Permanent Exhibits: Photographic Dolls "Jerusalem Character."

**Yemin Moshe Windmill Permanent Exhibit** on life and work of Mr. Moshe Moudlure, Sun-Thur, 9 a.m.-4 p.m., Fri, 9 a.m.-1 p.m. Admission free.  
**The Tourist Post:** Permanent Exhibits on Jerusalem Dried and Reunited in restored, former military outpost. Sun-Thur, 9 a.m.-3 p.m., Fri, 11 a.m.-12 noon.

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun-Thur, 9 a.m.-4 p.m.

**Sir Isaac and Lady Edith Wolfson Museum** at Heichal Shalom: Permanent Exhibition of Judaica, Thorana Room. History of Jewish People. Exhibit of drawings by Mark Podwal. Special Pesach Exhibit, Sun-Thur, 9 a.m.-1 p.m., Fri, 9 a.m.-12 noon. Tel. 635212.

### Tel Aviv

**Tel Aviv Museum.** New Exhibitions: New Painting from Germany. New Painting (from Joshua Gossel Collection); Castelli, McLean, Polidoro A.R. Peuck. Expedition to the Holy Land. Continuing Exhibitions: Helmar Lerski, Photography 1915-1942. Michael Ne'uman 1975-1983 (Heichal Rubinstein Pavilion).

THE HEBREW UNIVERSITY OF JERUSALEM  
S.H. Bergman Center for Philosophical Studies

THE FIFTH JERUSALEM PHILOSOPHICAL ENCOUNTER:  
NIETZSCHE AS CRITIC AND AFFIRMATIVE THINKER  
Walter Kaufmann in Memoriam April 7-12, 1983

In cooperation with:  
THE VAN LEER JERUSALEM FOUNDATION THE JERUSALEM FOUNDATION

At The Van Leer Jerusalem Foundation, Albert Einstein Square

**Programme**  
Thursday, April 7  
9 a.m.-1 p.m. Morning Session  
Chairman Yirmiyahu Yovel  
Teddy Kollek, Mayor of Jerusalem:  
Greetings  
Yirmiyahu Yovel: Walter Kaufmann in memoriam

I. Nietzsche as Affirmative Thinker  
Robert C. Solomon (Austin, Texas)  
A More Severe Morality: Nietzsche's Positive Ethics  
Bernard Magnus (Berkeley, Cal.)  
Nietzsche and the Project of Bringing Philosophy to an End  
Coffee Break  
Eliyahu Rosanow (Tel-Aviv)  
Nietzsche's Concept of Education  
3-5 p.m. Afternoon Session  
Chairman Bernd Magnus  
Alexander Nehamas (Berkeley, Cal.)  
Will to Knowledge, Will to Ignorance, and Will to Power  
Jacob Golomb (Jerusalem)  
Nietzsche's Subversive Psychology of Power

Friday, April 8  
9.15 a.m.-1.15 p.m. Chairman, Robert C. Solomon  
Juan Soli (Madison, Wisconsin)  
Nietzsche and the Thing-in-Itself  
Rachael Shichor (Tel-Aviv)  
The Eternal Recurrence Reconsidered  
Coffee Break  
Eugan Bleier (München)  
Nietzsche's Critique of God (in German with English summary)

Sunday, April 10  
9.30 a.m.-1 p.m. Morning Session  
Chairman Gianni Vattimo

II. Nietzsche and the Method of Philosophy  
David Hoy (Santa Cruz, Cal.)  
Is Nietzschean Genealogy a Feasible Philosophical Method Today?  
Shlomo Pines (Jerusalem)  
Nietzsche: Psychology vs. Philosophy  
Coffee Break  
Ben-Ami Scharfstein (Tel-Aviv)  
Nietzsche's Thought as Reaction to His Life  
3-5 p.m. Afternoon Session  
Chairman, Ben-Ami Scharfstein  
Richard L. Schacht (Urbana, Ill.)

III. Nietzsche Juxtaposed  
Marziano Montinari (Firenze & Berlin)  
The Nietzsche-Wagner Controversy in Summer 1878 (in German with English Summary)  
Paul-Laurent Assoun (Paris)  
Nietzsche at Freud (in French with English Summary)  
Coffee Break  
Yirmiyahu Yovel (Jerusalem)  
Amor Fati and Amor Dei: Nietzsche and Spinoza  
2.30-6 p.m. Afternoon Session  
Chairman, David Hoy  
Ran Sigal (Tel-Aviv)  
The Socratic Nietzsche  
Coffee Break  
Concluding Panel Discussion

IV. Does Nietzsche Have a Positive Doctrine?  
Participants:  
Yirmiyahu Yovel (Moderator), Paul-Laurent Assoun, Bernd Magnus, Alexander Nehamas, Shlomo Pines, Richard L. Schacht, Juan Soli, Robert C. Solomon, Gianni Vattimo.

Tuesday, April 12  
V. Nietzsche and Jewish Culture  
Afternoon Session  
Chairman Avishai Margalit  
3 p.m. Stephen Moses  
The Chosen People Concept and Nietzschean Philosophy  
4 p.m. Vissaril Elidaz  
Nietzsche and the Old Testament  
Discussant, Reb Arye Weisfish — A Jew's View of Nietzsche  
Evening Session  
Chairman Yehoshua Ariely  
8 p.m. Yirmiyahu Yovel  
Nietzsche on Anti-Semitism and Judaism  
Discussant Yaakov Golomb  
9.15 p.m. Menahem Brinker  
Nietzsche's Place in Modern Hebrew Literature  
Discussant David Ohana

JERUSALEM MUNICIPALITY

Tourism and Economic Development Division

## WALL PROMENADE

WALKS ATOP THE OLD CITY WALLS

An additional walking route will be opened on Sunday, April 3, 1983 (Hol Hamoad Pessah).

At the Ophel Garden Excavations

FROM MOUNT ZION TO DUNG GATE

Including Guided Tour of Ophel Garden and Southern Wall Excavations

The section from Mt. Zion to Dung Gate is open daily from 8.30 a.m. until 4.30 p.m. Walking route may be used upon payment. Ascent from Zion Gate only.

GUIDED TOURS OF SOUTHERN WALL AND OPHEL GARDEN EXCAVATIONS

will take place daily, except Shabbat and Holidays, as follows.

In Hebrew: at 10.30 a.m., 12 noon, 4 p.m.

In English: at 9 a.m., 1 p.m. and 2 p.m.

In German and Arabic: upon prior arrangement by calling 284669.

Tour is included in price of ticket. No more than 35 members will be permitted in a tour group.

Also open, the portion of the promenade

FROM JAFFA GATE TO DAMASCUS GATE

The tour includes a visit at the ancient southern gate immediately adjacent to Damascus Gate.

Walking route may be used daily (upon payment) between 8.30 a.m. and 4.30 p.m.

Price of ticket for the Jaffa Gate — Damascus Gate tour is IS30.

Price of ticket for the Zion Gate — Dung Gate tour, including the guided tour of the Southern Wall and Ophel Garden excavations is IS80.

Shabbat and Holidays — Excavation section closed to visitors.

Shabbat and Holidays — Walks atop the walls from Jaffa Gate to Damascus Gate and from Zion Gate to Dung Gate, are free

DRIVE

CAREFULLY  
CHILDREN  
SHOULD BE  
SEEN AND  
NOT HURT

## Festive Holiday Concert

Saturday Evening, April 2, 1983 — 9 p.m., in the Grand Ballroom, Laromme Jerusalem Hotel

featuring

Holon Chamber Orchestra

in an

All Mozart Concert

Coffee and cake will be served at the conclusion of the concert

Tickets: \$15 IS 660

Tickets available at the door from 8 p.m.

**GESHER 704**

## JERUSALEM SERVICES

**cafe KAMIN**  
Coffee, salads, toasts and homemade cakes. Also a large variety of drinks. Open: Thurs. 10 a.m.-midnight, Fri. 10 a.m.-4 p.m. & Sat. night. 4 Rabbi Akiva St., Tel. (02) 234819

**Le Moulin**  
Treat yourself to the best soufflé you've ever tasted. Chosen from 18 different kinds. Also homemade soups, pies, cakes. Round the corner from the Main Post Office: 10 Korah St./5 Ya. Alva St. Tel. (02) 226551. Open daily 11 a.m.-11 p.m. Sat. night after Shabbat.

A PLACE WHERE ISRAELIS DINE  
One of the finest dining spots in the Middle East

**mel naftooli**  
RESTAURANT & PANAROMA  
Large selection of ethnic dishes. 11 Lifta St. A km from Central Bus Station. Turn right before Post station and again after 100m. Tel. (02) 527274.

**TONNO'S PLACE**  
Western European cuisine & bar  
5 Hillel St., Tel. (02) 231984

## JERUSALEM SERVICES

**focus**  
one hour and the pictures are ready

**Neot Hakikar's Weekly Tours**

4 days \$170 (Thursdays) 5 days \$195 (Sundays)  
8 days \$485 (Thursdays)

negev and judean desert safaris

4 days \$195 (Thursdays) 5 days \$240 (Sundays)  
For information and bookings contact:  
28 King David St., Jerusalem, Tel. (02) 221824, 248688  
152 Hayarkon St., Tel Aviv, Tel. (03) 233120, 226410  
or your travel agent

## Cinematheque

APRIL 1-8  
Fri. at 2 pm: *The Way We Were* Sydney Pollack  
Sat. at 7.30 pm: *The Clowns Fellini*  
9.30 pm: *Slitting Ducks* Henry Jaglom  
Mon. at 7.30 pm: *W.R. - Mysteries of the Orgasm* Dusan Makavejev  
9.30 pm: *The Yenus* Polanski  
Tues. at 4 pm: *Peau d'Ane* Jacques Demy  
7 pm: *Queen Kelly* Erich von Stroheim  
9.30 pm: *La Jaconde* Henri Gruel and *Ataculm* Fernin Godard  
Wed. at 7 pm: *The World of Apu* Satyajit Ray  
9.30 pm: *Une Femme Marlee* Godard  
Thurs. at 7 pm: *Chimes at Midnight* Orson Welles  
9.30 pm: *Conte Madloere* Chaval and *Le Zib* Walerian Borowczyk  
midnight: *Eliesser* Forssman Sydney Pollack  
Fri. at 2 pm: *Taxi Driver* Martin Scorsese

Screenings at the new Cinematheque, Hebron Road, Tel. (02) 712192.

bank leumi le-israel b.m.

**TONIA BIER**  
Individual computerized service by our professional team  
8 Karan Kayemeth St. Rehavia, Jerusalem  
Tel. 02-226231

**JERUSALEM HOUSE OF QUALITY**  
Exhibition and sales gallery of distinguished items. Retail and wholesale  
12 Hebron Road, Buses nos. 4, 6, 7, 10  
Tel. 717430, 715100

**Life II**  
charlotte  
4 Korah St. (behind the Main Post Office), Jerusalem, Tel. (02) 221832

**HADANY STUDIO 2001**  
ARTS - RELIGIOUS ARTICLES  
Hutzel Hayotzer (Arts & Crafts Lane)  
Phones: (02) 282077, 527486

get more gold and diamond jewelry for your money.

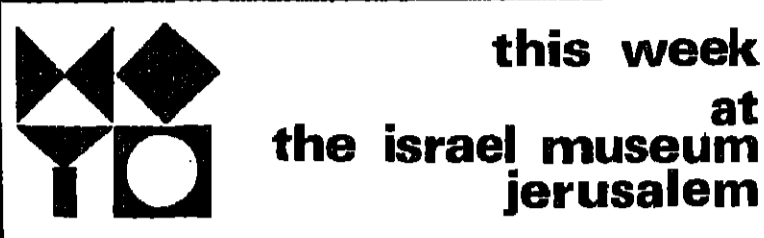
Buy your gold chains, rings, bracelets, earrings and pendants, direct from the factory showroom and save up to 40% on retail price.

**adipaz**  
The largest manufacturer and exporters of gold jewelry in the middle and far east.  
4-6 Yad Barzilai St., Tel-Aviv, Jerusalem  
Open Daily 9 a.m. - 5.30 p.m. - Fridays 9 a.m. - 12 noon  
For free transportation at no obligation call 02-717272

FRIDAY, APRIL 1, 1983



# This Week in Israel The Leading Tourist Guide.



## EXHIBITIONS

Permanent Collections of Judaism, Art and Archaeology  
Bezalet 1908-1929 — works produced at Bezalet, the first school in Eretz Israel for arts and crafts  
The Art of Bezalet Teachers  
Portables — an exhibition from the Museum's collections of archaeology, ethnography, Judaica, art & design  
Letterheads by Pentagram — over 100 examples of personal and corporate letterheads by a leading British design group, 1968-1982  
Looking at Pictures — a didactic exhibition dealing with the two components of two-dimensional art and the ways they affect the viewer. By courtesy of Marlana and Walter Griesmann, London, and Dubok Ltd.  
Illustrated Haggadah of the 18th Century — by courtesy of Yonnet and Michael Focarsheim

52 Months to Job One or How They Designed the Ford "Sierra"  
New Display in the Section for Classical Archaeology  
Kadesh Barnes — at the Rockefeller Museum

## SPECIAL EXHIBITS

Rephail in Prints  
Japanese Miniature Sculpture  
Pilgrim Souvenir Objects and Christian Lamps  
Clay Jug and Juglet  
Be'er Ma'aseh Yehovah — from April 10, Holocaust Memorial Day

## EVENTS

CONCERT  
Saturday, April 2 at 20.30  
SOUNDS AND WORDS  
The Piano Quartet — Haim Taub, violin; Daniel Binyamini, viola; Marcel Bergman, cello; Milka Leks, piano — performs works by Mozart, Schumann, Brahms, Pärt and Shostakovich accompanied by relevant readings given by Gideon Shemer.

CHILDREN'S FILM  
Sun., April 3 at 11.00; Wed., April 6 and Thurs., April 7 at 16.30  
"OLIVER"  
The classical musical for children.

CREATIVE THEATRE FOR CHILDREN  
Tuesday, April 5 at 18.00  
SOUNDS AND FEELINGS  
Music is the central theme of this event, providing a basis for the creation of many plays and sketches. Under the direction of Dorit Rivlin.

FILM  
Tuesday, April 5 at 18.00 & 21.00  
"KAGEMUSHA" (Japan 1980)  
Dir. Akira Kurosawa, with Tatsuya Nakadai, Tsutomu Yamazaki

LECTURE/DEMONSTRATION  
Thursday, April 7 at 20.30  
MUSIC AND MOVEMENT IN MODERN AND 20th CENTURY MUSIC  
With Adi Etzion and Dr. Ronit Land, accompanied by demonstration by Adi Etzion.

The Museum Keeps its Door Open with the Help of its Friends:  
April 3 to April 9 — Milton A. Kimmelman

SPECIAL HOURS  
Friday, April 1  
Tuesday, April 5  
ROBERT CROWN FREE DAY: 10.00-14.00  
(not including the Shrine of the Book)  
10.00-22.00

GUIDED TOURS IN ENGLISH  
Museum: Sun., Wed., Thurs. at 11.00; Tues. at 16.30  
Rockefeller Museum: every Friday at 11.00

RUTH YOUTH WING  
For information on Youth Wing activities please phone (02) 833278

Become a local Patron ("Shohar") of the Israel Museum. For details please contact (02) 881981.  
Student memberships now available.

VISITING HOURS:  
ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-22;  
Fri. & Sat. 10-14  
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22;  
Fri. & Sat. 10-14  
BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-sunset; Fri., Sat. & holidays 10-14  
ROCKEFELLER MUSEUM: Sun.-Thurs. 10-17; Fri. & Sat. 10-14  
LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-20  
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 16-20  
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv — Rocco, Etzion, Le'an and Castel; Jerusalem — Kleim.

A FORTNIGHT ago, I had occasion to report on a most successful production of Smetana's *Bartered Bride* by four Jerusalem schools, which are now trying to get the means to continue with the music-education department and widen its programme. Today I am happy to write about an educational programme that appears to have solved the problem of continuity and found its own momentum. This is the youth band movement, which got an injection of enthusiasm, money and cooperation six years ago from the Music Foundation of Chicago and the Israel Band Federation.

For two years, the Jerusalem Municipality helped to organize a band festival in the capital, which subsequently had to be abandoned because of budget cuts. But the workshops for conductors and teachers continued — at the Jerusalem Music Centre, the Ivy Judah Recreation Centre in the Jerusalem Forest, and other venues, with outstanding conductors coming from the U.S. A workshop band was formed to demonstrate techniques and repertoire. Out of this developed the National Youth Band, which has now become a fixture of our music scene.

In 1981 there was a summer camp at Kfar Galim for intensive instruction; the following year a similar camp was held at Hadassim. Interest was so great and there was so much talent that the result was the formation of another ensemble, the Junior National Band.

THIS YEAR, during the first week of the Pessah school break, we saw the beginning of a string orchestra, with the promising participation of some 40 youngsters aged between 11 and 15. For five days, Hadassim saw and heard hundreds of young people practising, playing and rehearsing before the final concert, which took place at the Yehuda Levanim Cultural Centre at Kfar Sava a week ago.

The Junior Band, 46 players representing 17 bands, played under the baton of Ben Zion Alton, formerly conductor of the Tel Aviv Youth Band. It surprised the audience with its clean intonation, perfectly controlled sonorities and fine phrasing. The National Youth Band, directed by Prof. Sam Adler of the Eastman School of Music in Rochester, N.Y., showed up with a complement of 56 performing players from 22 bands. In the finale, both bands played together, and the two conductors shared the rostrum.

Standards were high, and the progress made since last summer in performance and interpretation was remarkable. The programme included quite sophisticated music — a Prelude and Fugue by Handel, Rossini's Overture to *The Barber of Seville*, and Sea Shanties by Vaughan-Williams. There was a marked absence of military marches.

Israeli representation was scanty. Of the 14 works performed, only three were local pieces — an indication of the dearth of Israeli music available for this medium. Here is a huge field for Israeli composers: material is needed for the many hands in the country, which have thousands of young people participating.

The three local pieces were: Graziotti's *The Fishers Suite*, a lightly conceived though expertly orchestrated melody; Ilan Mochiach's witty and marvellously inventive *What an Orchestra!*; and Shoshetel Petrushka's *Hebrew Suite*, which has become a standard repertoire piece, with quite a few performances abroad to its credit.

# Starting young



## MUSIC & MUSICIANS/Yohanan Boehm

IT SEEMS that the days are past when a wind band with children playing sounded harsh, out of tune, unbalanced, uncouth, and unmusical. What the two conductors achieved in the five days of this camp seminar was astounding. There is bound to be further progress as the members of these two bands return to their local orchestras — in Dimona and Ashdod, Acre and Safad, Or Akiva and Lod — and pass on the lessons learned and experiences acquired, thus influencing their fellow players.

Some 25 conductors from all over the country participated in a two day seminar at Hadassim while the youth camp was in progress. They attended rehearsals, and listened to lectures on relevant themes by experts. They, too, will surely try to apply new methods to improve their own bands.

THE YOUNG string orchestra, which began its career under Dr. Meir Weisel, relies for its musical material on the Baroque period. It has already shown most promising qualities; but there are certain problems as young doublebass players are most rare (the instrument is bigger than its player), and the viola section is understaffed. The splitting of the violin section into three parts, with the third violin helping out the viola, is a makeshift arrangement which will be corrected in future.

The beautiful concert hall at Kfar Sava was made available by Yitzhak

Wald, the mayor of the town. It was a memorable occasion, combining social integration and musical education. The behaviour of the youngsters on stage and during the performance was exemplary.

The event was organized by Matan, the Youth Project for Culture and Art, which is a cooperative effort of the Youth Division and the Culture Division of the Ministry of Education and Culture, the Association of Community Centres, Omaniut La'am, and the Music Foundation of Chicago.

The next camp will take place in Hadassim in July.

COMPLAINTS have reached the Post from several Jerusalemites who point out that the Israel Philharmonic Orchestra scheduled its last subscription concert for the evening before the Seder, when everybody is busy preparing for the holiday. Tel Avivians who find a date not convenient can exchange their tickets for another date, but Jerusalemites either miss a concert or give their tickets away.

This is not the first time that the IPO has shown lack of consideration for its subscribers. The customary reply from the IPO management is that the halls are not available at another time. None the less, it seems that despite declarations to the contrary, the IPO is becoming more and more a purely Tel Aviv Orchestra which occasionally visits the provinces. Happy Pessah!

WHEN THE three performers of Mummenschanz took their many bows at the end of the show in the Jerusalem Theatre on March 23, it came as something of a shock to see what a normal, attractive trio they were. In performance, they seemed to be boneless, with stretchable and contractable bodies and no particular shape, made of rubber or dough, and with box-like heads, when they had heads at all.

Yet the performance, even at its most acrobatic, could only have been done by trained dancers. Lydia Biondi was indeed a professional classical dancer before she joined various troupes and finally Mummenschanz. Peter Gerber danced with Canadian companies, and all three studied mime with disciples of Etienne Decroux or Jacques Lecoq — Alejandro Moran at the Lecoq school in Paris.

The items were alarming, amusing, and quite, quite ingenious. Mummenschanz were here some years ago, but this time seemed funnier, more cunning. In fact, the three creators of the "chance games" (which is what the group's name means) — Andres Bossard, Floriana Frassetto and Bernie Schurch — though not present, deserved as much praise as the performers.

In the second, more sophisticated half, the creators allowed the humans an identity without faces, a rhythm without music. It was here that the programme most recalled the one of years ago — but with a difference. It was more comically acute. A series of duets indicated rivalries and love affairs between figures whose features were made up of toilet rolls, little blocks, masks, gadgets. Can you imagine the rolling out of paper unmistakably expressing tears? Can



# Flexible Swiss

## DANCE / Dora Sowden

you picture heads made of chessboards using their little detachable squares to play against each other?

The first half consisted of caterpillars whose efforts on a sloping ramp were incredibly true to nature and to art; of malleable lumps that could climb and roll and change contours, and convey feeling, too; of earthworms with two exactly similar ends, able to move sentimentally both ways.

There were frogs, birds, monkeys, penguins, flies, even a camel, and a wondrous creature that developed heads and legs in unaccountable places. There was also a flexible tube that elongated itself and

shrank and played ball (a large balloon) with the audience.

SINCE THE lamented demise of the Jerusalem Dance Company, Hora Jerusalem is apparently the only one of its kind here. At the Jerusalem Theatre on March 21, the senior sections — Hora Jerusalem proper — did not have either the sleekness or the professionalism of the Yonatan Karmon production, but they made up in spirit what they lacked in polish, and they had enough youthful zest to make Israeli folk dancing look joyful, free, easy and inviting.

The movements were always

wholesome and interesting, without cabaret tricks to mar their freshness. The weakness was in the sameness of routines in the various dances, for which the many changes of costume (some really lovely) could not compensate. Even when the steps changed — to Hassidic, Arabic, Egyptian, Israeli — the patterns often remained linear, were too much alike. Hora shapes were of course legitimate and *debka* demanded traditional lines, but the rest hovered on the monotonous.

This may have been due to the number of choreographers who, while tackling different themes, used similar designs in direction. Despite this, the boys were exceptionally good, showing their energy in high leaps, clear-cut moves and expansive style. The girls sometimes looked self-conscious but were always light and charming. Not adept at hipjerk and swaying, they were at their best in purely Israeli dance.

Of the junior groups, Efronim was most promising in *Yesh Lanu Taish*, ("We've got a goat"), and Neufim provided bright moments in *Children Games* — skipping, leap-frogging, seesawing.

Music came robust and rollicking from an orchestra in the pit. Tsipi Zarenkin, with a cultivated voice that was much too amplified, sang several popular numbers. So did the Hora Jerusalem choir, more notable for volume than texture.

THE BAT SHEVA Dance Company draws my attention to the fact that Shelley Sheer, a leading dancer, was also the recipient of a Kinor David this year (as was Erez Dror and the late Timna Yerie). Sheer got the award for her performance in the solo number entitled *Turmoil* choreographed by Siki Kol, but she

has also given many outstanding performances with the company, including that of the bride in Anna Sokolow's version of *Les Noces*.

Born in South Africa, Sheer first came to Israel in 1968, went on to Vienna, where she danced for more than a year, returned in 1970 and danced with the Bat-Dor Company for three years and then Moshe Efrati's company. She joined Bat Sheva in 1978.

SIKI KOL will receive the 1982 Shapira Fund Award "for remarkable achievement in choreography" at a ceremony in Kibbutz Nir-David on April 12. The fund is named after Yair Shapira, a member of the Bat Sheva Company who was killed in the Yom Kippur War. It is administered jointly by the Kibbutz Movement and the Bat Sheva Company.

BERTA YAMPOLSKY'S *Dvorak Variations* has been acquired by the Strasbourg Ballet. During the company's recent visit here, director Jean Sorelli saw a performance of the Israeli Ballet and declared himself "enchanted" with the *Dvorak Variations*, which he immediately commissioned. Yampolsky set for his company's October programme in France.

KENNETH MACMILLAN, the British choreographer, has created a new one-act ballet based on the book *The Garden of the Finzi Continis* by Giorgio Bassani, which tells the story of an Italian Jewish family before and during World War II. He has called it *Valley of Shadows*, and set it to music by Tchaikovsky and Martinu. The stage design is by Yolanda Sonnabend, daughter of the one-time mayor of Ashkelon, the late Dr. H. Sonnabend. □

# This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading

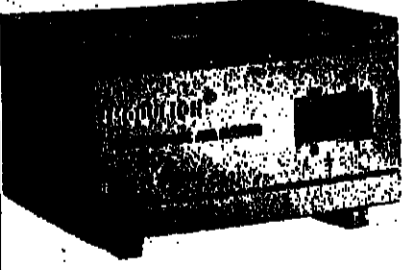
# EASE YOUR PAIN-IMPROVE YOUR CONDITION

Ionizing the air will ease the condition of those suffering the following symptoms:

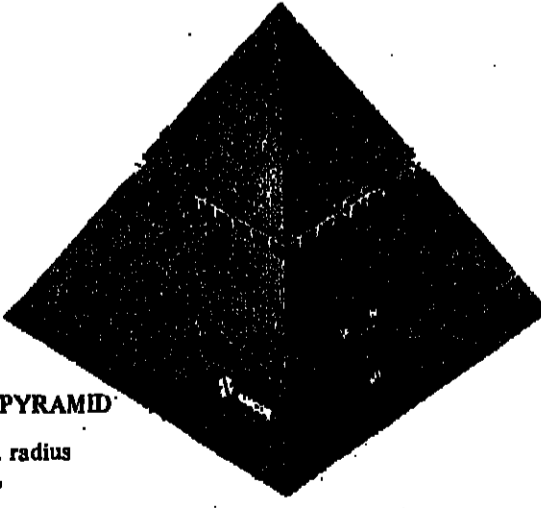
- \* Tendency to fatigue quickly
- \* Inclination to drowse, or difficulties in falling into a deep sleep
- \* Breathing difficulties, feeling of suffocation, spasms
- \* Bronchitis — particularly in children and babies
- \* Allergies or asthma caused by dust, soot, cigarette smoke, industrial and car fumes

BEFORE TAKING MEDICATION —  
USE AMCOR'S IONIZER  
YOU OWE IT TO YOURSELF!  
USE THE IONIZER.

- \* Hayfever or allergic cold
- \* Disturbances caused by hamsin or climatic changes
- \* Migraine or headache influenced by climatic changes
- \* Nervousness, jitters, stress of hormonal origin

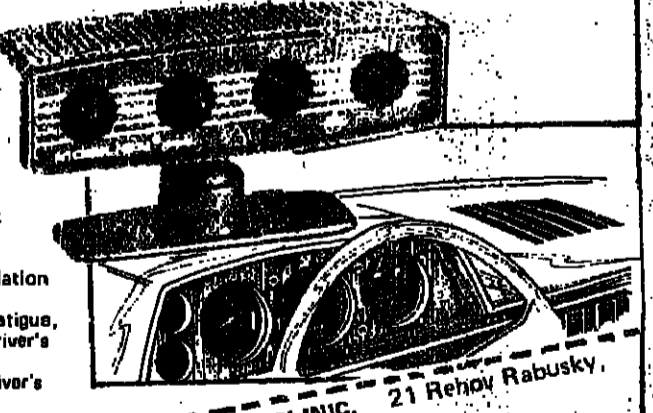


MODULON P.R. FOR PRIVATE USE  
Area: 1.5-2m, Height: 8.5 cm.  
Length: 14.2 cm, Width: 9.5 cm  
Price: IS 3066 (incl. VAT)



MODULON 10 PYRAMID (high strength)  
over area of 3 m. radius  
Height: 14.3 cm, base: 15.3 cm.  
Price: IS 4600 (incl. VAT)

MODILION in the car for a safe and pleasant journey.  
The Mobilion Ionizer for installation in the car  
\* prevents early fatigue,  
\* improves the driver's concentration,  
\* shortens the driver's reaction time  
Price: IS 3125 (incl. VAT)



To: RICKY CLINIC, 21 Rehov Rabusky, Raanana 43220  
Please send me:  
1. Modulon 10 Pyramid, priced at IS 4600 (incl. VAT)  
2. Modulon P.R. for personal use, priced at IS 3066 (incl. VAT)  
3. Mobilion for the car priced at IS 3125 (incl. VAT)  
attached  
Address: \_\_\_\_\_  
Mikud: \_\_\_\_\_  
Name: \_\_\_\_\_  
Tel: \_\_\_\_\_  
FOR HOME DELIVERY, ADD IS 35. (Mar. Z.A.T.W.)

# **This Week in Israel The Leading** **TEL AVIV RESTAURANTS**

**\*FRIED CHICKEN OR FISH DINNER \*SHNITZEL DINNER \*JUMBO SANDWICHES \*HOME MADE SOUPS & SALADS**

**1983 BEST BUSINESS AWARD**

**KOSHER for pessach**

**Sunny Boy**  
FRIED CHICKEN

**196 DIZENGOFF ST. (BETWEEN ARLOSOROFF ST. & BEN GURION BLVD.) TEL. (03) 223016**

**lotus**

## **CHINESE RESTAURANTS** *do not settle for less than the best* *a new experience in chinese dining*

**lotus**

**neot afeka**  
12 Kefit Venezia St., Tel. (03) 494203  
\*international atmosphere  
\*the best service and kitchen in town  
\*a choice of 109 items  
\*underground parking with valet service  
\*take-away and catering  
\*business lunches

**lotus**

**eilat**  
next to Caesar Hotel, Tel. (059) 76161  
\*international atmosphere  
\*the best service and kitchen in town  
\*a choice of 109 items  
\*special lunch fares  
\*do not miss our next Eilat trip  
\*international bar with drinks from the Far East

**Mc17**  
Business lunches  
Choice Jewish Cuisine  
Special Ambiance  
Open daily: noon-4 pm, 7 pm-early morning (except Friday night and Saturday lunch)  
117 Herzl Street, Tel Aviv, Tel. 03-839451  
**KOSHER**

**BALKAN CORNER**  
Balkan specialties, atmosphere & hospitality  
Tel. (03) 417440  
From noon to 11 pm  
**Benish the son**  
Modern European kitchen  
45 Yaffei St., Jaffa  
From 7 pm to midnight  
**Balkan Coffee Shop**  
Kafene  
From 10 am onwards

# **Schiller Seders**

TELEREVIEW / Philip Gillon

A FEW DAYS after I came to settle in Israel 32 years ago, I attended a Seder at Kvatat Schiller, which I had just joined. That Seder was one of the most memorable and inspiring experiences of my life, and it was therefore with considerable excitement and anticipation that I saw in the programme of coming events that a Seder at Kvatat Schiller was due to be telecast live on Passover eve.

This, I decided in my egocentric way, was clearly intended as a special Pessah present from Israel Television to me, since obviously nobody else in the entire country would be watching TV on that particular night. As a result, I kept excusing myself from the family Seder and snuck off with plates of food to watch sessions at the tube, thereby provoking baleful looks and muttered imprecations about my obsession with the box at the expense of my participation in real life.

Alas! I must admit that I was woefully disappointed, although I hasten to add that this was not the fault either of the kibbutz or of the producers of the film: none of them had been charged with the obligation of meeting my excessive expectations. The Seder I saw was conducted by that very amiable and charming man, Rabbi Avidor Hacohen, who handles the Friday night religious telecasts so well, and who, my spies tell me is married to a poet from Schiller.

Under his direction, the kibbutz Seder differed hardly at all from the one from which I was playing hooky. Very occasionally there were some interpretations, read by various kibbutz veterans, to supplement the traditional Haggada. For the rest, apart from the singing being far superior in quality, the activities were exactly the same as those taking place in hundreds of thousands of Jewish homes around the globe.

THE OTHER Schiller Seder I remembered with so much emotion was a very different kettle of gefilte fish. It really began in the late afternoon, when the sun was setting, with the teenage girls dancing in a cornfield to celebrate the Omer, the first sheaves of corn of the spring. Then we moved to the dining-hall. The Haggada, read at Schiller was a special one, markedly different from those to which most of us, I imagine, are accustomed. Clearly, the object of the entire exercise in those days was not only to celebrate the exodus of our forefathers from Egypt, but also to sing hosannas for the return of our people to farm their own soil. It was very much a harvest festival, and there were almost elements of paganism in it, a glorification of the good earth and the fruits it yields to hard-working men and women.

Admittedly, the traditional Haggada does include hallelujahs thanking the Lord for that good earth, for the bread it produces (except on Passover) and for the wine it yields for our enjoyment (particularly on Passover). But the praises of farm produce are very subsidiary to the theme of Passover as a festival of freedom: the main message is that we should be humbly grateful for our deliverance and should cherish

our liberties. A festival of this kind can be enjoyed — and is — by townies who never saw a cow in their lives until after it had been slaughtered and suitably prepared for the table. Such people would rather disport in a disco than execute folk dances in a cornfield.

It may be arguable that the kibbutz is no longer so different from the town. Almost every kibbutz in the country, including Kvatat Schiller, has its industry. So it is possible that the changes in the Haggada merely symbolize this drift towards urbanization away from A.D. Gordon's philosophy that the Jewish rebirth in the Promised Land necessitated a return to agriculture and black labour.

DESPITE this background, it is tempting to theorize that the changes in the kibbutz Haggada are due to something that is taking place everywhere: a move back to religion. The strange thing is that this is found among people of very diverse cultures — Christians in the United States, Moslems in the Middle East, Jews in Israel. Perhaps it is due to widespread disillusionment with rationalism and materialism: reason, science, progress, universal education, socialism, the welfare state and economic abundance have not given us the earthly Paradise we expected. So it is understandable that faith and mysticism should revive in human breasts.

Perhaps I am making too much of changes in a kibbutz Haggada over a period of 32 years, although such speculations about the nature of freedom and belief are really appropriate for the festival. At any rate, I was very pleased to see some very fine and very dear people, looking a little older but still hale and healthy, scattered among the participants in the Seder. The teenage girls of Schiller are just as beautiful, although they certainly were; *sympati* was the highest word of praise permitted for somebody of great physical attractions and immense charm. As for the Schiller children of today, they reminded me of something a Habimah actor on holiday said to me in the communal showers, "Ah, the children of the kibbutz! They grow like flowers!"

So, as the sole viewer of this particular programme, let me thank Israel Television again for its kindness.

THE QUESTION of whether young women can be considered beautiful or merely two-legged creatures not very different from men naturally brings me to the controversial advertisement for grapefruit, which has excited so much ire among women's libbers.

Their objection is that the ad depicting girls with large breasts and without bras urging us at the tops of their powerful voices to eat more grapefruit, panders to the lowest instincts in man, prostitutes the female body, and is sexist, low, and an insult to womankind.

Perhaps the fault is mine, but I must confess that I find these grievances somewhat exaggerated. While I am as keen a voyeur as the

next man, the grapefruit girls excite absolutely no bawdy thoughts in me. Compared to two films we saw this week, *Rhyme in Love* and *The Five Forty Eight*, the grapefruit breasts are about as salacious as the legs of the Victorian tables that Mrs. Grundy insisted on covering.

Having said this, I must add that I do not find that this particular ad provokes in me a ravenous desire to consume more and more grapefruit. If the breasts are supposed to symbolize grapefruit, and the advertiser's idea is that we should eat the fruit as a surrogate for a real sex experience, I fear that the gap is far too great. I cannot imagine myself ever grabbing the fruit as a substitute for the real thing. Had we been cannibals, the ad would probably have been very effective.

In general, the other ads of the Fruit and Vegetable Marketing Boards are very good, and that young Sephardi who sells fruit, vegetables and Sportoto tickets is a real joy. I wish the people who provide us with so many menus for avocados would also give us advice on how to pick avocados that are not too hard and green when we buy them, and would tell us how to preserve them without their going black and overripe in patches. Such guidance would be of more value than the menus.

THE FILM of Mendelssohn's oratorio *Elijah*, performed at Sultan's Pool in Jerusalem, was obviously an appropriate choice for the Pessah week, since we had all kept an empty chair at the Seder table for the Tishbite, and had been rather relieved that he did not take up the invitation.

The very imaginative idea behind this German-Israeli co-production was to show us views of the areas through which Elijah went, performing miracles and demonstrating the power of God. He was a prophet who covered a good deal of territory, and who had a penchant for living in caves, so, in theory, there were endless possibilities in the idea of matching the music and the singing with appropriate scenery.

Unfortunately, it did not work. Appealing at the same time to different senses, and to different levels of the intellect, is a very tricky business. When some people listen to classical music, all kinds of images pass through their minds: others concentrate on the technical qualities of the performers. Providing shots of scenery supposed to match what the imagination would conceive for itself can be very exasperating, and can of course be a distressing distraction for the person concerned with the techniques of the players and the singers.

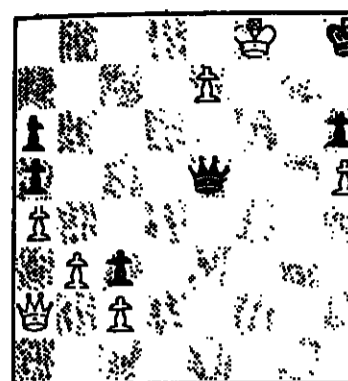
This is what happened to me with *Elijah*. Although the scenes were carefully selected, and were relevant to the passages that were being sung, they were very reminiscent of a travelogue. "And so, as the sun sinks into the ocean, we pause at the 'The Place of the Burning,' where Elijah..."

That kind of thing. Thus the scenes did not augment Mendelssohn's music; they diminished it. I am nevertheless delighted that Israel Television tried so bold an experiment.

TWO OF THE past week's films which I have already mentioned, *Rhyme in Love* and *The Five Forty Eight*, were really good films about what an ornery, low-down creature the American upper-class male is. I think some men's libbers should object to such films being shown to us.

## **CHESS** **Eliahu Shahaf**

Problem No. 3114  
YOHANAN AFEK, Tel Aviv  
Schakend Nederland, 1978



White to play and win (7-6)  
SOLUTIONS. Problem No. 3112 (Avni). a) 1.Qc3 Qg4 2.Kb3 Qf3! 3.Ka4! Qd5 4.Kb3 Qf3 5.Ka4! draw; b) 1.Qc2 Qg3 2.Kb2 Qf2! 3.Ka1! (3.Ka3? Qd2! and wins) 3. — Qd4 4.Kb2 Qf2! 5.Ka1! draw

KASPAROV TO THE SEMIFINALS  
NINETEEN-year-old Gari Kasparov is the first of the eight world championship candidates to qualify for the semi-finals. Kasparov beat his countryman Alexander Beliavsky 6-3 in their best of 10 series in a Moscow hotel. Kasparov won the 2nd, 5th, 8th and 9th games, lost only one (the 4th) and drew four. In the semi-finals, Kasparov will play the winner of the Smyslov-Hubner match, which opened on March 15 in Velden, Austria.

COX  
1.b3 e5 2.Bb2 d6 3.g3 go 4.Bg2 Bg7 5.e4 Nc6 6.Ne2 Nge7 7.d4 0-0 8.d5 Nb8 9.Nd2 Nd7 10.f4 f5 11.e4 Nf6 12.h3 f4 13.Ne4 Nf5 14.Qd3 e6! 15.g4 Nc4 16.Bg7 Qh4. White resigns.

## **QUELIAR WINS KIBBUTZIM CHAMPIONSHIP**

JORGE QUELIAR of Venezuela, who now lives on Kibbutz Haogen won the individual championship of the kibbutzim, held at Shefayim, with a 7½-8 score. An equal score was achieved by Yitzhak Kagan of Lohamei Hagetaot, but the tie-breaking favoured Queliar.

Third, with 6½ points, was Ilan Noi of Hahorshim; Tied for fourth, with 6 points each, were Julio Shamsonovsky of Gevaram, Gil Shafir of Ma'ayan Zvi, Ido Spector of Ein Shemer, Yitzhak Blucherman of Mefalsim and Alexander Carmel of Ein Hahoreh. Fifty players from all over the country participated in the event.

## **ROBERT SILK TOURNAMENT**

ENGLAND'S Watson carried off first prize in the event with a 7-9 score. Tied for second were Hebden and Taulbut of England and Tisdall of the U.S. with 5½ points each.

## **TISDALL**

1.d4 g6 2.c4 Bg7 3.Nc3 d6 4.e4 Nc6 5.d5 Nd6 6.Be3 c5 7.Nge2 Qb6 8.Na4 Qa5 9.Bd2 Qc7 10.Bc3 Nf6 11.Nd4 cd4 12.Bd4 c5 13.d6 Be6 14.Rc1 Rb8 15.Ne3 0-0 16.b3 Qa5 17.Bd3 b5 18.cb5 Qb4 19.Be2 Ne4 20.Bg7 Kc7 21.a3 Qc5 22.Ne4 Qc1 23.0-0 Qd1 24.Rd1 Bb3 25.Ra1 d5. White resigns.

## **NORRIS**

1.Bf7 B7 2.Rc8 Bf8 3.Qd6 Qa3 4.Rh8 Kc7 5.Qa3 Ra3 6.Rd8 Ra2 7.Rd4 Re2 8.Ne3, and White won. (Saba-Timman, Las Palmas, 1982).

White — Kc3; Bg3, Bh7; Pc4, g2, go. (6). Black — Kf6; Rb6; Bc5; Pb7. (4).

## **SCOTTISH CHAMPIONSHIP**

RODDY McKAY won the Scottish national championship with a 5½-7 score. He held it four times before (1971, 74, 76, 79). Runner-up was Douglas Bryson, while Motwani and Muir tied for third place.

## **BRYSON**

1.e4 g6 2.d4 d6 3.Nc3 Bg7 4.f4 Nc6 5.Be3 Nf6 6.Nf3 0-0 7.Bde2 e6 8.e5 Nd5 9.Nd5 ed5 10.Qd2 Ne7 11.0-0-0 b6 12.h3 c5 13.g4 cd4 14.Nd4 de5 15.fe5 Be5 16.h4 Qd7 17.h5 Nc6 18.Bb5 Bb7 19.Nf3 Bf6 20.Bd4 Bd4 21.Nd4 Rac8 22.Qh6 a6 23.Be6 Bc6 24.Nf5 g5 25.Qg5 Kh8 26.Qf6. Black resigns.

## **BRILLIANT TOUCH**

White — Kgl; Qel; Rd1; Bd4, Be4; Pa4, f2, g3, h2. (9). Black — Kgh; Qf7; Rb8, Rf8; Be6; Pa7, b6, g6, h7. (9).

1.Bd5! Rf8 (1.—Bd5 2.Qe5 Qd7 3.Ba1; 2.—Qb7 3.Rel). 2.Qe5 Kf5 3.Be6 Re6 4.Qb8. Black resigns. (Krivin-Popenok, USSR, 1982).

## **White — Kln2; Qg2; Rgl, Rh6;**

Bb3; Ne5; Pa2, b2, d4, f4, h3. (11). Black — Kgh; Qe7; Rd6, Rd8; Ne6, Ng7; Pa7, b7, d5, f5, h7. (11).

1.Bd5! Rd5 2.Re6 Qf8 3.Re8! Re8 4.Qd5. Black resigns. (Razuvaev-Bngirov, USSR, 1982).

White — Kgl; Qd4; Rc2; Bex; Nf1; Pd3, e2, f4, g3, h4. (10). Black — Kgh; Qa5; Ra1; Bg7, Be6; Pd4, f7, g6, h6. (9).

1.Rf7! B7 2.Rc8 Bf8 3.Qd6 Qa3 4.Rh8 Kc7 5.Qa3 Ra3 6.Rd8 Ra2 7.Rd4 Re2 8.Ne3, and White won. (Saba-Timman, Las Palmas, 1982).

White — Kc3; Bg3, Bh7; Pc4, g2, go. (6). Black — Kf6; Rb6; Bc5; Pb7. (4).



1.Be5! Kc5 2.g7 Bd4 3.Kd2! Rb2 4.Be2. Black resigns. (Zablotsky — Milesko, USSR, 1982).

## **ENDGAME FINESSE**

White — Kc3; Qg6. (2). Black — Kf8; Qe2; Pa3. (3). Black to play. 1.—Qe5! 2.Kf3 (2.Kh3 Qh8, followed by Qg7 with the exchange of queens) 2.—a2 3.Qh6 Kgl 4.Qg6 Qg7. White resigns. (Nelkirch Bernard, Rostok, 1981).

White — Kf3; Ba5; Pb6, d7e, (4). Black — Kc8; Nf6; Pf5. (3). Black to play.

## **TILBURG TOURNAMENT**

THE GAME at Tilburg between

Timman and Torre came to the following position after Black's 23rd move:

White (Timman) — Kgl; Qd2; Rcl, Rc2; Bc2, Bc3; Nd3, Nf3; Pa3, b2, d5, e4, f2, g2, h3. (15). Black (Torre) — Kgh; Qa7; Ru8, Rc4; Bb6, Bd7; Na6, Nf6; Pa4, b5, d6, e5, f7, g7, h7. (15).

24.Nde5! de5 25.Ne5 R4c8 26.Nc6 Bc7 27.Bf6 g6 28.e5 f5 29-Qg5 Kf8 30.Qh6 Ke8 31.d6 Ne5 32.Bf5 Ne6 33.Be6 fe6 34.e7 Rc7 35.Qe6 Kf8 36.Rc7 Bc7 37.Re4 Qb6 38.Rf4 Kc7 39.Qe7 Kh8 40.Rf8. Black resigns.

# **This Week in Israel The Leading Tourist Guide This Week in Israel The Leading** **RESTAURANTS TEL AVIV SHOPPING TEL AVIV SERVICES**

**Shaldag Inn**  
(established 1966)  
Freshly caught fish and seafood specialties  
exclusively prepared and served by your hosts Nilli and Shukry Romano. Enjoy quality at its best in a pleasant atmosphere. SHALDAG — a name to remember!  
Open daily — noon & night  
286 Ben Yehuda St., Tel Aviv (03) 446465

**DANIS FISH & SEAFOOD**  
Approved by the Ministry of Tourism  
\*Background music  
\*Intimate atmosphere  
\*Special service by owners  
Open noon — 4 pm;  
8 pm — 1 am;  
54 Yirmiyahu Street  
Tel. (08) 447984

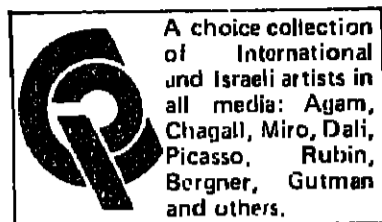
**Banana**  
Natural Food Restaurant  
\*Cooked Delicacies  
\*Salads \*Take-away food  
\*Reasonable prices  
334 Dizengoff Street  
Tel. (03) 457491  
Open midday to midnight except Friday

**TEL AVIV**  
**SHOPPING**

**American Tourister**  
Sole Representatives of  
**American Tourister**  
Business cases and luggage  
Easy to pack  
In a choice of colors  
A large selection of the best of Israeli manufacturers.  
Export department, sales and show room — retail and wholesale.  
AGPAL Ltd.  
107 Dizengoff Street  
Tel. (03) 262544

**They give the best years of their life**  
In training, everyday activities, far from home, under strenuous and dangerous conditions. THE GUARDIANS OF ISRAEL. SHOW THEM that you stand firmly behind them by supporting THE ASSOCIATIONS FOR WELFARE OF SOLDIERS IN ISRAEL. the only civilian body providing the needs of our boys and girls in uniform.  
TOGETHER, we can help them with EDUCATION and RECREATION  
Please contact:  
THE ASSOCIATION FOR WELFARE OF SOLDIERS IN ISRAEL  
8 Ha'arba St., Tel Aviv, ISRAEL, Tel. (03) 262291-2-3  
or our New York Office: Tel. (212) 632-4949

## This Week in Israel - The Leading ART GALLERIES



A choice collection of International and Israeli artists in all media: Agam, Chagall, Miro, Dalí, Picasso, Rubin, Bernger, Gutman and others.

Carlyle Fine Art Gallery Ltd.  
97 Aliah Ha'ayon St., Tel Aviv  
Tel. (03) 290718

In the Cultural Center, one block from the Mann Auditorium and Habimah Theater.  
Open daily from 9 am - 1 pm and 5 - 8 pm.  
Tel Aviv - New York



Exclusivity of Sami Bak, Briss Original oils by Israeli artists: Reuven Rubin, A. Avni, Adler, Yosi Bernger, Malinowitz, Mirovitch, Mokady, Lubin, Adler, Marek, etc.

And international: Chagall, Mané-Katz, Kisting, Pascin, Kikoine, Presman, Kreman, Prakh, Fooks, Chwal, Brower, Hunderwasser, Frankel, Michonze, etc.

On the patio: the largest selection of sculptures in town.

33 King Street corner Gordon Tel Aviv  
Tel. 03-221922  
Open daily 10 am - 1 pm 5 - 8 pm

## TEL AVIV MUSEUMS

### Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

**VISITING HOURS**

Sunday, April 3	10 am - 2 pm
Monday, April 4	CLOSED
Tuesday, April 5 and Thursday, April 7	10 am - 5 pm
Wednesday, April 6	10 am - 9 pm

The Museum is CLOSED on Fridays and Saturdays.  
— CHILDREN UNDER 6 ARE NOT PERMITTED.  
— Organized tours must be pre-arranged (9 am - 1 pm, Sun. - Thurs.).

**Permanent Exhibit**  
The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques.

**Chronosphere**  
A special audio-visual display presented in a planetarium-shaped auditorium depicting the migrations of the Jewish people.

**Exhibitions**

1. Jewish Sites in Lebanon - Summer 1982. Photographs: Micha Bar-Am. Until April 7.
2. The Living Bridge - The meeting of the Volunteers from Eretz Israel with the Holocaust Survivors.
3. The Jews of South Africa.

**Events**

1. Study day for teachers on the occasion of the publication of the text-book "The Holocaust and its Significance" (in cooperation with the Shezar Center and the Ministry of Education's Department for Teachers' Training). Participants: Dr. Shlomo Netzer, Prof. Israel Gutmann, Dr. Haim Schatzker. Registration in the Shezar Center, P.O.B. 4179, 91 041 Jerusalem. Fee IS\$50. Tuesday, April 6, 9 am - 2 pm.
2. "The Berthe" (organized exodus of Jews from Eastern Europe after World War II). Seventh lecture in the series "I Was There - Eye Witnesses to Events in Modern Jewish History". Lecturer: Asher (Arieh) Ben-Natan. Tuesday, April 6 at 8:30 pm.
3. "A Jewish Soul" - a discussion of the play "The Last Night of Otto Weininger" by Yehoshua Sobol, on the subjects: Is there an element of self-destruction in Jewishness? Will Zionism be over-powered by Judaism? Participants: Prof. Israel Eldad, Prof. Michael Har-Segar, Dr. Yehuda Fried, Dr. Avi Ravitsky, Yehoshua Sobol. Moderator: Yaron London. Excerpts from the play will be performed by Doron Tavori and Dalia Shinko (in cooperation with the Haifa Municipal Theater). Wednesday, April 7 at 8:30 pm.

**Jewish Cinematheque**  
Screening of the film "Image Before My Eyes". Tues., April 6 at 5 pm; Thurs., April 7 at 8:30 pm. The film is in English and Yiddish with Hebrew subtitles. Admission fee: IS\$70 - members of Friends Association; IS\$90 - non members.

**Exhibitions on Tour**

1. The Jews of San'a - Matnas Nativat.
2. The Scrolls of Fire - Ben-Ari Museum, Bet Yam.
3. The Wonderful Island of Djirba - Matnas Wolfson, Safed.
4. Synagogues in 18th Century Germany - Kiryat Maitchi.
5. Our Allies - Orlim.

In cooperation with Merkaz Hahabara and courtesy of **ISRAEL DISCOUNT BANK**  
Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Kleiner Street, Ramat Aviv, tel. 03-428161.  
Buses: 13, 24, 25, 27, 45, 49, 74, 74A, 672.

**PIONEER WOMEN NA'AMAT**  
Tourist Department Morning Tours  
Call for reservations:  
Tel Aviv: Histadrut Headquarters  
93 Arlosoroff St., Tel. (03) 266059, 431841  
Jerusalem: 17 Sirauss St., Tel. (02) 221631.  
Haifa: Tel. (04) 541781 ext. 241  
See the inspiring work of Pioneer Women in Social Service Institutions throughout Israel

AT 77 John Huston doesn't have to prove anything any more. Some people thought he didn't have to after his first movie. For what is there to prove, when you start your career with a classic (*The Maltese Falcon*), and, just for the fun of it, you follow it with another classic (*The Battle of San Pietro*), and then another classic, *The Treasure of Sierra Madre*? After that, anything one does may, in the best sense, be a repetition; if not, it is often a let-down.

Huston lived up to his own splendid standards. *The Asphalt Jungle* and *The African Queen* provided further evidence of his immense talent. Strange flights of wit, such as *Heat the Devil and Judge Roy Bean*, while shunned at first by uncomprehending audiences, in time became staple fare in respectable film clubs. His amazing experiments with colour, which he undertook with the help of cameraman Oswald Morris in *Moby Dick* and in *Reflections in a Golden Eye*, are milestones in the development of the film spectrum. Boxing has never been more stripped of glamour than in *Pat City*, and high adventure has seldom reaped as bitter a crop as in *The Man Who Would Be King*.

So, it is not with disrespect that I suggest Huston's latest effort should be taken with a grain of salt, considered obliquely from a whimsical angle, and enjoyed as a perverse entertainment that parodies itself and most of the things considered sacred by the film industry. How appealing this can be for a regular audience, is another question which need not have preoccupied Huston when he made it. One assumes he did it for his own enjoyment; and after all, didn't he always do that? Didn't he always spoil the fun of his macho heroes by pointing them straight to failure? Didn't he undermine the strong American belief in friendship, love, honour and glory? (All this might explain, first, his choice of *Annie* as a subject (after all, he could easily have refused a first musical at his age), and second, his very personal treatment of it, something Hollywood doesn't like very much when more than \$20 million are involved).

**LITTLE ORPHAN ANNIE**, as any comic-strip aficionado knows, is a bright little brat who brought sunshine and humour into the grim world of the Depression in the Thirties. She was not only smart enough to handle a whole orphanage, but she also ingratiated herself with the hardboiled capitalist monster, Daddy Warbucks, and made him almost human from time to time. The continuing success of the strip was assured by the qualities of the two leading characters: the beguiling innocence and tremendous ingenuity of Annie, always clashing head-on with the harsh, unbending capitalistic notions of her guardian, who is possibly as innocent, in his own way, as the little girl.

Being America's darling for ages, a sort of Mary Pickford in instalments, Annie has become a national hero, like some of her neighbours on the comic pages of the dailies. Her drawing power was proved by the success of the Broadway musical about her; and Hollywood, always the obedient servant of success, took up the challenge and turned the musical into a movie.

It was a long, painful and complicated process, what with the struggle to buy the rights, with the aggravation of selecting a director and a cast, and with the despair of seeing the production's budget rocket skywards. The result should have been obscenely commercial, a

## Drawing power

CINEMA  
Dan Fainaru



Alleen Quinn as "Annie."

profitable venture. As it stands now, *Annie* may not be a total failure, but it's no great shakes either.

Is it a movie for the kiddies? If so, they should have remembered that children today prefer home computers to musical numbers, not to mention the fact that tearing off a doll's limbs might appear distasteful to some of them.

Then maybe it's for adults? Not really, for capitalism is treated as a joke, and no orphanage has ever seemed as indecently cheerful as the institution that Annie escapes from, and the whole thing isn't taken seriously at all, on any level. Which, for some grown-ups, is an insult. Not to mention the fact that the motivation here is obvious, the characters are transparent and the plot doesn't really care to make sense.

**SO WHO** is the film for? The obvious answer is: for film buffs. All you have to do is accept the fact that Huston is sending up movies in general, and Hollywood in particular, with a tribute here and there to some remarkable moments he likes to remember, and almost everything will make sense. Carol Burnett will then remind you of W.C. Fields, hating kids, slightly inebriated when she isn't completely drunk, replacing, for the sake of decorum, cigars with cigarettes. The difference in girth may fool you, and her dishevelled appearance and her cupidly may remind you of a female Fagin, but this is definitely a greeting from Hollywood of days gone by, complete with ham acting and funny villainy.

The same holds true for Tim Curry (playing Burnett's crooked brother) and Bernadette Peters (as the brother's moll), both of whom, one way or another, recall the silent comedies in everything they do, up to the last-minute chase - by car, by foot, on earth and in the air.

All the other old faithfuls are here as well: the friendly neighbourhood cop, the omnipotent exotic servant, the cute kids, the lovable mutt. And Huston just overblows each of their features, to hint at the absurdity of it all. He takes his protagonists to the cinema, to see the classic tear-jerker, *Camille*,

starring Greta Garbo and Robert Taylor. The grown-ups shed tears, Annie falls asleep, and the audience, watching them as they watch the film, tends to agree with Annie. As a gentle reminder of the relevance to be found in old musicals, there is a send-up of a Busby Berkeley number; while the rebellion sequence in the orphanage is *Zero de Condute* all over again, but without the magic of Jean Vigo's anarchic little film of the Thirties.

**ALL THIS** is the background, which leaves up front the caricature of the bald, all-powerful idol of the buck, a part that gives Albert Finney a chance to overplay in as juicy a manner as he did with his paunchy Hercule Poirot 10 years ago. Then there is Alleen Quinn, as the singing and dancing tot, pretty cute, certainly talented, but by no means a Judy Garland, for instance. And there is the sadly underused Ann Reinking, certainly one of the greatest talents in musicals today, a brilliant dancer with a good voice, an enticing presence in front of the camera and beautiful to look at (you may remember her from *All That Jazz*). She could have given the musical numbers some of the glitter and spunk they sadly miss; Arlene Phillips's choreography does very little for the story and doesn't make a serious effort to fit in adequately. More often than not it stands there on its own, the kind of show stopper that may work once but seldom more than that, unless it is absolutely stunning, which is not the case here.

**AT THE OTHER** end of the film production spectrum, far away from the million dollar productions, the big stars and the megalomania, *Lonely Hearts* comes to our screens from Australia. It is another reminder that thoughtful, sensitive and accurate depictions of human emotion, on as small a scale as you might wish, can be more effective than the biggest and most pretentious productions. A love story between two late blossomers, a thirtyish virgin who works in a bank and a 50-year-old bashful piano tuner who discovers independence when mother dies and father is committed to an institution, Paul Cox's film follows the minute details of this romance with a sympathetic and understanding eye, never idealizing his characters or sinking into murky sentimentalism. An intimate dinner, a game of bingo, meeting friends, or standing up to the family (the sister in the man's case, the parents in the woman's) - each of these vignettes is handled with delicacy, even if it does lead sometimes to a discordant note. The two belong to an amateur theatrical group and have parts in Strindberg's *Father*, which deals with distorted family relationships, and is therefore a nice touch. And the man's timid excursions into the realm of kleptomania add a touch of human frailty to a person who might otherwise have been considered a prissy, middle-aged bachelor.

Wendy Hughes and Norman Kaye fit their parts to perfection, even in the most difficult moments. The awkward, aborted love scene between them required a lot of tact, for it could easily have turned into something grotesque. But, with Cox's help, Hughes and Kaye manage it very movingly and convincingly.

This is a small movie. It does not pretend to shake the world, or even to change the course of cinema. All it attempts to do is transmit a belief in human nature through a simple and touching story. And it does.

**THESE JAMES'S** Tournament is a blue ribbon invitational event, played annually in London. The most recent renewal involved 60 pairs, playing three sessions. The field included many well-known players, including Paula Chemla and Christian Mari of France, and Kathie Wei - Julie Radin of the U.S. This year some local talent was included. The winners were C. Dixon and V. Silverstone of England, and D. Poubeau and R. Reiplinger of France.

**Deal 1**  
Val: E - W

North	East (D)
♠ Q 7 5	♠ K J 10 6 4
♥ 10 9 2	♥ Q 7 5
♦ A J 9 2	♦ Q 8 4
♣ 10 7	♣ J 4

West: ♠ 9 8, ♥ 10 4, ♦ 7 6 5, ♣ K Q 9 5 2

South: ♠ A 3, ♥ A K 6 3, ♦ Q 10 3, ♣ A 8 6 3

**THIS DEAL** was rated the Hand of the Tournament. When South reached the contract of three no-trump, Robert Reiplinger was sitting East.

The diamond five was the opening lead. (We do not have the bidding, and cannot surmise why a diamond was led instead of a club. But it set the stage for an exotic play.) North and East ducked and South won the first trick with the diamond ten.

There was no simple way for declarer to count the hand. He had only six tricks on top - including the first trick. Hearts seemed to be good for additional tricks so a heart

## The London scene



BRIDGE / George Levinrew

was led, won by West with the jack. The diamond six followed to the eight and queen!

The king was now unprotected. This was a most daring risk by East, but it had some logic. The king was surely "marked" with West, who had led the suit twice. Now South ran three heart tricks, with East discarding a spade. Declarer then played the spade ace and another spade to the queen and East's king.

East could have won two more spade tricks immediately, but he was hunting for bigger game. He led a club to South's ace. Now came the diamond finesse. East pounced on this with the king, cashed his two spades and a club to set the contract

two tricks. It was another matter when Martin Hoffman of England, who is known to Israeli players as a regular visitor to the annual Israel International Bridge Festival, played this deal. The contract of one no-trump, and Hoffman made eight tricks.

The opening lead was the club king. Declarer ducked and West switched to the spade nine, won by South with the ace. A diamond finesse lost to the king and East played the club jack which held. A diamond followed and South won three diamond tricks. On the last diamond East discarded the heart queen. Two top hearts followed, leaving this position:

**North**  
♠ Q 7 5  
♥ 10  
♦ —  
♣ —

**West**  
♠ 8  
♥ J  
♦ Q 9  
♣ —

**East**  
♠ K J 10 4  
♥ —  
♦ —  
♣ —

**South**  
♠ J  
♥ 6 3  
♦ —  
♣ A

On the play of the club ace, with a heart which was discarded from dummy, East was caught in a one-suit squeeze. If West discarded a middle spade, the next trick would see West's eight of spades covered by dummy's queen, promoting the seven. East actually discarded his low spade and was end-played.

**North**  
♠ K 8 3  
♥ J 6 5 2  
♦ —  
♣ —

**West**  
♠ A 10  
♥ 10 7 4  
♦ 9 5  
♣ —

**East**  
♠ —  
♥ K 7 3  
♦ 6  
♣ Q 10 9

**South**  
♠ Q 9  
♥ A Q  
♦ —  
♣ K 8 7

**West**  
♠ A 10 6 5  
♥ 10 7 4  
♦ Q 10 9 5 4  
♣ 4

**South (D)**  
♠ Q J 9 4  
♥ A Q 8  
♦ 7  
♣ K J 8 7 6

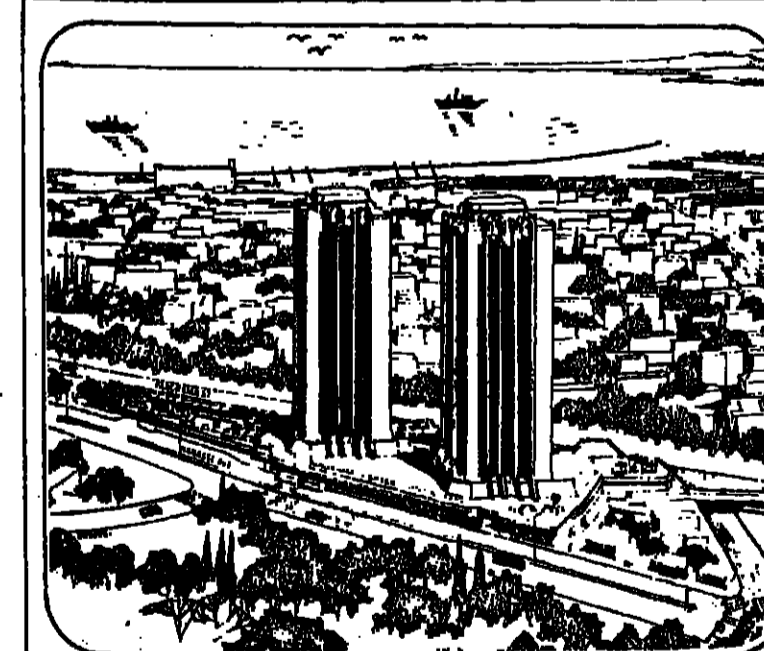
**The bidding:**

South	North	East-West
1♣	1♥	passed
1♠	3♠	throughout
4♠	All Pass	

**THIS DEAL** shows the technique of a master, Christian Mari of France, the Olympiad champion. The contract was normal, and John Collings of Britain chose the normal low diamond for his opening lead. While this had the disadvantage of

Now came the club king. If West ruffed, declarer would make his contract on a cross-ruff, so a heart was discarded by West. If another heart could be discarded, South would not be able to finesse for two heart tricks. Declarer saw the danger and interrupted his cross-ruff plans by leading a trump to West's ace. West continued with a trump apparently killing a cross-ruff winner in the dummy. But East was squeezed. If he threw a club, declarer could establish a long club by finessing in hearts and ruffing a club. East discarded a heart. Declarer picked up the heart king on a finesse and established the heart jack in dummy.

## This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading



**INTRODUCING A NEW CITY IN HAIFA**  
**PANORAMA, A CITY WITHIN A CITY IN THE MOST BEAUTIFUL PART OF HAIFA ON MOUNT CARMEL**

**PANORAMA TOWERS**  
Exquisite three, four and five room apartments with these luxurious features: controlled central air-conditioning and heating; modern kitchens; large rooms; decorative ceilings; panoramic windows with panoramic views.

**PANORAMA TOWERS**  
A place to enjoy life and a new life style - you'll get the feeling the moment you enter the elegantly decorated lobby. High speed elevators, 24-hour security and convenient indoor parking.

**Just downstairs PANORAMA CENTER.** A shopping mall set between green garden areas and open promenades. Walk between shops, restaurants and galleries as well as a center for recreation and entertainment.

**ALL PART OF ONE CAREFULLY PLANNED LIVING ENVIRONMENT**

**APARTMENTS ARE NOW AVAILABLE FOR PURCHASE:**  
PRICES: U.S. \$149,000 to U.S. \$289,000. NOT INCLUSIVE V.A.T.

**PANORAMA** is a joint venture of ISRAEL AMERICAN ENTERPRISES CO. LTD. (a member of the FEDERMANN Group of Companies).  
**SOLEL BONEH INV. LTD. - UNICO INV. CO. LTD. - Chief Contractor SOLEL BONEH LTD.**

**PANORAMA • PANORAMA APARTMENTS • PANORAMA CENTER • DAN PANORAMA HOTEL**

**• DAN PANORAMA SWIM CLUB**

Brochures available on request: CALL, WRITE, or TELEX:  
PANORAMA Haifa 31 060 P.O.B. 6109, 105 Hanassi Ave.  
Tel. (972) 04-81027, ISRAEL, Telex: Dan Carmel Hotel  
(att. Panorama Center 46606)

**Panorama Center, a New City in Haifa**

FRIDAY, APRIL 1, 1983 THE JERUSALEM POST MAGAZINE

## This Week in Israel - The leading TEL AVIV SERVICES

### At Budget, you're #1

In 80 countries around the world and in Israel  
83 models special low rates  
\*Ask for our stand-by program  
all our cars are equipped with radio

**Budget**

RESERVATIONS CENTER & HEAD OFFICE: RENT A CAR  
TEL AVIV: 74 Patach Tikva Rd., Tel. (03) 336126  
NETANYA: Residence Hotel, 18 Gad Machnas St., Tel. (053) 33777/8  
JERUSALEM: 14 King David St., Tel. (02) 248991/2/3  
HAIFA: 145 Jaffa Rd., Tel. (04) 535558  
Office hours: Sun.-Thurs. 8 am-7 pm; Fri. 8 am-2 pm; Sat. closed  
BEN GURION AIRPORT: Tel. (03) 571 804/5, 572323  
24-HOUR SERVICE



**Albert Zarco**

Albert Zarco is your personal advisor on all aspects of Real Estate and Investment properties in Israel.  
If you are interested in investing in a home, apartment or villa or if you prefer to invest in land, phone Albert Zarco: 484370 or drop by 42 Sokolov Street in Ramat Hasharon. He speaks your language - English, Spanish, Italian or French.



**WE ARE A PERSON TO PERSON SERVICE**

Sometimes or another, you have thought about settling in ISRAEL. You have wondered if your future might not be here, with your own people. TOUR VA'ALEH exists specifically for you: To help you investigate settlement possibilities. To help you decide whether your question is to do with Housing, Immigration, Investment, Business, Employment, Education or anything else about ISRAEL, come in and inquire at TOUR VA'ALEH. We, a group of experts on all aspects of Immigration, are not a facade, anonymous organization: We work on the spot, with friendliness and discretion. It is always a pleasure for us to meet people interested in ISRAEL. Come and say hello. We speak your language. Area Offices:  
TEL AVIV: 12 Kaplan Street Tel. 03-265311  
HAIFA: 8 Wadgawood Street Tel. 03-265311  
JERUSALEM: 5 Ben Yehuda Street Tel. 02-245622

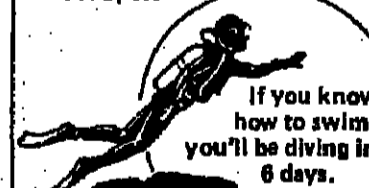


\*High Class Hair Style Center, also for actors and fashion models.  
\*Special dept. for hair problems.  
\*First place in the Paris competition in hair styling (Palme d'Or)  
Dizengoff Center Tel. 03-262454

## EILAT

### Get Turned On To Scuba Diving

A fascinating, fastgrowing sport, YOUR Sport



If you know how to swim, you'll be diving in 6 days.  
**Aqua Sport in Eilat**

20 years of experience  
A new experience awaits you!  
Call or write: Aqua Sport  
P.O.B. 300, Eilat  
Coral Beach: 4 miles south of Eilat. Tel. 059-72788

### The Most Famous Chinese Restaurants in Haifa

**PAGODA GHIN LUNG**  
OPEN FOR LUNCH & DINNER, AIR-CONDITIONED  
1 Bat Galim Ave. Bat Galim, Haifa Tel. 624686  
126 Hanassi Ave. Central Carmel Haifa. Tel. 81308

## Anglo actors

ISRAELI FILMS aren't doing well these days. Not only Uzi Peres' new melodrama, which recently closed after a week, having gotten neither reviews, publicity nor audiences, but also *Megilla 83*, which stars sex symbol Yonatan Segal and opened with a great fanfare.

Despite the quick demise of *Megilla 83*, the production, which was made for German TV, at least made clear to the powers that be in the local film industry that it's possible for new-immigrant actors from the West to re-establish themselves in Israel. Two of the six stars of *Megilla* are what are commonly known as Anglo-Saxons.

Michael Schneider 43, was born in London. Although he was active in his school drama society and the Reading University drama group, he never planned to be a professional. He studied psychology, because, he says now, it was a Jewish profession and he'd once seen the word in a book. In his third year at Reading, however, someone from the Royal Academy of Dramatic Art (RADA) spotted him in a university production and asked if he'd like to study at the prestigious school. Schneider turned down the offer - he came from a poor family and couldn't afford the tuition. RADA gave him a scholarship.

"At RADA, drama is taught by putting on plays constantly," says Schneider. "Which I did. At the end of my third year, the Royal Shakespeare Company offered me a job as an actor. My first play was *Macbeth*, but in my seven years there I played Prospero in *The Tempest*, Lear in *King Lear*, Falstaff in *Henry IV, Part One*.

"I left in 1970. I'd never wanted

### BETWEEN ACTS

Joan Borsten

to be a psychologist, and I'd never wanted to be an actor. If I'd had to knock on one single door, I'd never have made it. I just can't sell myself. Besides, I don't really find the work satisfying, though I like the kudos."

Work in TV and films kept finding him, however, perhaps because he was so ambivalent. Finally, in 1975, he fled to Israel, which he'd visited many times, with the intention of "doing absolutely nothing special for a whole year."

He was immediately contacted by Alex Segal, an American film director he'd once worked with in England. Segal was here to film ABC-TV's *David and Saul*.

He never did return to England. As soon as he finished *David and Saul*, he was contacted by the late Eliahu Goldenberg, who had been giving readings of Shalom Aleichem in Yiddish for years and now wanted to attract English speakers.

"That was seven-and-a-half years ago," says Schneider. "The show is still running three times a week. I only gave up the readings last year, when I rehearsed three new people into the show and became its director/producer. Apart from that I've done some educational television and worked in 15 films - among them *Masada*, *Genesis*, *Passover Plot*, *The Last Winter*. At the moment I'm doing *A Winter's Tale* at the Khan. It's my first major part in Hebrew. It's incredible, I think, that I've been here eight years, worked steady. In fact, I regularly turn down parts, among them the role I play in *Megilla 83*.

"Say what you want about the movie, I can tell you I've never enjoyed making a film so much. All six actors liked each other so much, that they'd regularly suggest more flattering shots to the director, Han Eldad, whom we also liked very much. The working atmosphere was terrific."

THE OTHER Anglo-Saxon in *Megilla 83* is not only a close friend of Schneider's, but his replacement in the Sholem Aleichem readings. You can catch Jeremy Hyman, who played Mordechai in *Megilla*, twice a week in Jerusalem and on Thursday nights at the Tel Aviv Hilton.

Hyman immigrated to Israel in 1977 from Washington, D.C. where he'd been principal of a Hebrew day school in nearby Silver Spring, Maryland. A native of Atlantic City, he became interested in drama at university and earned his B.A. in drama and history. In graduate school he switched to educational counselling, a degree that made it possible for him to find a job in Israel with ease. He only counsels twice a week, though, and spends the rest of his time writing, translating, singing, narrating, playing the guitar and acting.

"Two years ago I worked with Dubi Zeltzer, translating into English the lyrics he wrote for Eric Smith's *Wizard of Oz* puppet show. Dubi brought me to Han Eldad for the job of coaching the other actors in English. Eldad hired me to play Mordechai as well, and then to rework the English dialogue."

SERGE LAMA, the French singer, will give three performances in Israel. Two in Tel Aviv at the Mann Auditorium on April 19 and 20, one in Jerusalem on April 21.

MENACHEM GOLAN will serve as a judge at this year's Cannes Festival, the first Israeli director ever accorded the honour.

## NEW IMMIGRANTS!!! FOR YOUR CONVENIENCE

we have restored our first floor display room exclusively for those exempted from payment of tax

An exceptionally large selection of Domestic Electric Appliances  
Local and Imported Products

Includes service and guarantee

- \* Convenient payments
- \* Large reductions for cash payment
- Serving new immigrants since 1971 - 170 Rehov Ben-Yehuda, Tel Aviv.

Tel. 03-236618, 03-223165

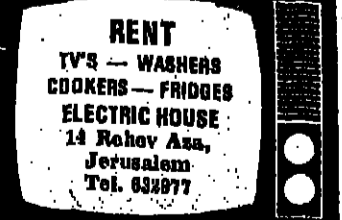


170 Ben Yehuda St., Tel Aviv - Tel. 03-236618, 223165  
Serving New Olim Since 1971

### Verband Ehem. Mannheimer und Umgebung "Das Literarische Quartett"

an Evening of German Poetry  
Goethe, Heine, Kaestner, etc. in German

Guest Vocalist Sarah Lipton (soprano) in German "lieder". At the piano: Genia Avremson. Guest Conductor: Shmuel Gogol and his young Mouth Organ Orchestra, Ramat Gan, Tuesday, April 12, 8 p.m. at Beit Leivick, 30 Dov Hov St. (opp. Gili Halla). Present at the evening: the German Ambassador, Dr. Niels Hansen and Mrs. Hansen.  
Tickets: Friday, April 8, at 15 Zvi Graetz St., Tel Aviv, or before performance. From 7 p.m.



RENT TV'S - WASHERS COOKERS - FRIDGES ELECTRIC HOUSE 14 Rehov Asa, Jerusalem Tel. 638977



(Above) Synagogue in Aragon, after 1350. From Haggada in collection of National Museum, Sarajevo. (Below) Interior of a synagogue in Emilia, Italy, during the early part of the 15th century.



(Above) Seven brachot, Italy, circa 1435. (Below) Doctor at work, Italy, 1438.



When all else was stripped from then, the Jews have always tried to hold on to their dignity. Serenity and dignity shine out of their illuminations, in so striking a manner that one wonders, as one proceeds, why the authors do not comment upon it. They eventually do so, in splendid fashion, in the brief but lucid Conclusion printed on the penultimate page of this magnificent book. It could well have served as the introduction. In it, the Metzgers make, *inter alia*, the following points:

FAR FROM considering decoration and image a desecration of liturgical books and even Bibles, the Jews of the Middle Ages seem to have added them as a mark of reverence. Many of the stylistic sources are Christian.

As the medieval artists deliberately avoided the anecdotal in contemporary life and confined themselves to the timeless stories of

Jewish history, the Metzgers admit to some misgivings about forcing these images to provide us with information that they were not designed to give.

Many Jews of the time saw themselves materially integrated into their environment and distinguished from it only by their religious practices and thought, just as most Diaspora Jews feel today. "The medieval Jew did not see himself as different from his neighbours and did not seek to be different." Nor did he resort to caricature even when depicting his persecutors, whether biblical or contemporary.

The Metzgers state their reward is to confront, "with the serene mirror of Jewish art, the biased and partial picture humiliating and hateful, given of the medieval Jew, his person, life and religion, by the distorting mirror of Christian art in the last centuries of the Middle Ages." Amen.

# Eli Ilan's quest

Gil Goldfine

THE LAST sculptures created by the late Eli Ilan, indicate his perseverance and uninterrupted investigation of the interplay between amorphic forms and their linking into harmonious, positive-negative compositions. From small finished pieces to maquettes and large casts, these last statements are extensions of this developed approach, but with the addition of several new ideas. The first is a squat, hyperbolic mass that appears to be associated with sandstone shells, the dark black patina of which projects the look of polished ebony or marble. Very much like a synthesis of Noguchi and Moore these forms are the antithesis of Ilan's organic oriented sculptures whose patterning of void and mass in these last works is more compact, less archaic and elegantly posed.

A second change is a redirection of interlocking forms. In two large sculptures "natural" structures have been substantially geometrized and their flattened planes carefully slatted into the open sections of rounded shapes. The ensuing "figurative" verticality creates a dignity of image that was a definite alteration of attitude for Ilan. It appears as if he was striving towards the assembly of more "content-related" works rather than a continued concentration on the joining of several individual units. The abstract horizontal works strove for associations with nature rather than being a direct translation of nature.

Another quality that Ilan sought to perfect was the burnishing of his bronze surfaces. He never proposed that sculptures be purely abstract. A roughened tactile quality always maintained and supported the personality of the sculptor. Striking, incising or stippling the surface around the "presence" of the artist's hand in creating the final statement, Ilan's bronzes were never to be considered pieces of a fabricated metal like those by the school of Brancusi and Arp, where highly polished metallic surfaces, despite their visual impact, shine with a level of industrialization. The quality of understanding specific points of nature and translating his

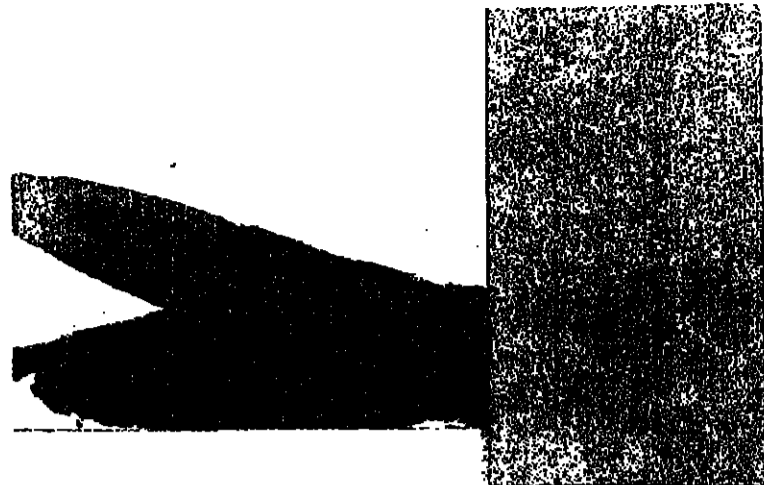


Eli Ilan: sculpture, bronze (Richter Galleries, Old Jaffa).

views into subjective forms with cohesive surfaces and patinas were Ilan's overriding objectives. These last contributions indicate he was an achiever. (Horace Richter Galleries, 24 Simat Mizel Arich, Old Jaffa). Till April 18.

MICHAEL GROSS is one of those artists who, despite the "trendy" changes taking place around him, continues to investigate his own choice of subjects and techniques.

Neither war, political interests or the re-channelling of painting from minimalism to aggressive expression has altered his intimate, sensitive, approach to image, content and application of paint. Gross' combinations are essentially reductive symbols. Muted earth tones, seductively scrubbed into the canvas and highlighted by chunky wood blocks, project a definite vision of place; while his flattened, elongated figures, painted in a single chromatic set of pastel tones, lie languidly veiled in saturated paint. These Modigliani-inspired forms are stopped short of being decorative by the abutment of a separate blank-duck canvas against the main frame. The non-aligned edges add dimension to the abstract direction of the pictures while the figures give them special content.



Michael Gross: painting (Dvir Gallery, Tel Aviv).



Rashaya pottery (Museum Haaretz, Ramat Aviv).

His division of the rectangular frames and pedantic placement of "living" shapes within that division are the essential characteristics of his art; and the key to the visual success of his minimalist fields. (Dvir Gallery, 26 Gordon, Tel Aviv). Till April 8.

PINHAS TZINOWITZ is an expressive colourist whose canvases are literally filled with layers of paint sliding, slipping and slashing in all directions. Very linear, Tzinowitz's pictorial understructure echoes apocalyptic images of flora and fauna. Birds, flowers, trees and sun are forced together by a constant baroque undulation of colour tilted tubes tied and knotted into compositional balances. Tzinowitz uses virtually every colour in the

spectrum and his fervent brush coupled to the abundance of pigment, often gets out of control. Generally, however, he is tying local lyrical painting to the art of the expressive school of Paris painters and using them both to promote his own style, one that attempts to parallel a contemporary flair. (Kibbutz Art Gallery, 25 Dov Hoz, Tel Aviv). Till April 10.

WHEN WORK by Anna Ticho, the late *grande dame* of Israeli art, is shown one looks for that special sense of purpose, an educational flair that includes didactic aids and an overall consideration for public understanding of local, inter-community affairs. (Museum Haaretz, Ceramics Museum, Ramat Aviv).

naturalistic studies are as alive today as pictures on paper as they were when freshly picked by Ticho as subjects. The transparent oriental approach and the controlled gesture are free and easy and stand in harsh contrast to several disappointing, stiffly rendered portraits in brush and ink, sanguine and pencil. (Engel Gallery, 26 Gordon, Tel Aviv). Till April 6.

THE POTTERY workshops of the Lebanese village of Rashaya el-Fukhar, nestled in the south-western shadows of Mount Hermon, have supplied the region with traditional Arab ceramic ware for generations, from the lovely *ibrit* (short spouted, long necked water jug) to classic pots, plates and large handled storage jars.

At the turn of the century Rashaya boasted more than 100 flourishing factories. Today, there remain a mere handful. The style and work however, remains the same. This exhibit of Rashaya ware is seasonally appropriate, for the Rashaya workshops, in as much as they peddled their wares throughout southern and central Lebanon, Syria and Palestine, also supplied the Jewish settlements in the Galilee of Eretz Yisrael; and more especially new dishes and cooking pots for Passover.

Rashaya pottery is strictly functional and serves the traditional Arab housewife with kitchen vessels for storage, cooking and serving. It is known for its quality of clay, its construction (made in several parts on the wheel) and the unique, beautifully applied decoration.

Combed stripes, ribboned designs and arabesques, akin to those of ancient Cypriot and Mycenaean cultures, are applied by the women of the village; while the basic throwing, assembling and firing is done by the men. A dark linear glaze on an overall buff slip is particularly effective. Despite the special attention to surface decor the beauty of the basic shapes and forms are not to be underestimated for the weight and thickness of the clay, apart from the technical necessity, is marvellously coupled to the size, proportion and colour of the vessel.

As usual, the exhibit is presented by the museum with a dedicated sense of purpose, an educational flair that includes didactic aids and an overall consideration for public understanding of local, inter-community affairs. (Museum Haaretz, Ceramics Museum, Ramat Aviv).

## Life as a gag

Meir Ronnen

NOTHING IS more immediate than the cartoon — political, satirical, social or just plain funny. In an era when artists and writers decline, cartoonists flourish. A gesture, a phrase and a whole section of today's society and its mores is described. When historians of the future come to write about the 20th century, they will first have to turn to anthologies of cartoons.

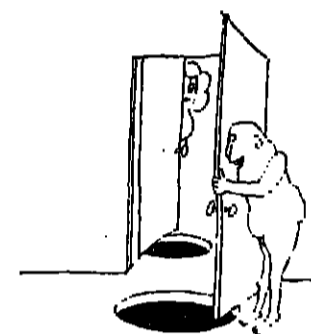
While the social cartoon is today the particular province of the Americans, one of its pioneers was that pillar of British cartooning, Sir Osbert Lancaster. A marvellous selection of his pocket cartoons (another Lancasterian invention) is *The Life and Times of Maudie Littlehampton* (Penguin, 112 pp., £2.95). It begins in 1939 and takes us up to his retirement in 1981. Lancaster attacks everything from his own class to modern art and even makes fun of churchmen (once not fashionable). In 1946 he even pioneered the art of seeing Zionists as the big black dog attacking the small Palestinian one.

But cartoonists cannot be all things to all men. By today's standards Lancaster is rather unsophisticated and sometimes given to that peculiar brand of British humour that gets a laugh out of referring to various bodily functions.

Far more sophisticated is *Man Bites Man*, subtitled *Two Decades of Satire Art*, (Hutchinson, 224 pp., £6.95), edited by Steven Heller, the young art director of the New York Times Book Review. His splendid selection of 22 artists includes most of my own favourites: Blechman, Booth, Desclozeaux, Feiffer, Flora, Francois, Gorey, Koren, Levine, Le-Tan, Myers, Osborn, Rauch, Roth, Searle, Sempé, Steadman, Sorrell, Ungerer and others. Topor and Saxon are missing; I could have done without Gahan Wilson and Koren has since got better. There



Beryl Cook: Ivor Dickie, from "One Man Show" (Penguin).



Tomi Ungerer: illustration, 1964, from "Man Bites Man."

are sight gags, strips and biting illustrations. A marvellously enjoyable, large format book.

Purely political is *Lurie's Almanack*, by Ranan R. Lurie (Secker and Warburg, 156 pp., £6.94) taken from his work in The

Times of London where he has been guest cartoonist since 1980 (he is also perhaps the most widely syndicated political cartoonist in the world). A former Israeli and now an American citizen, Lurie was, until 1967, the cartoonist of *Yediot Aharonot*. This chronological presentation covers many of the main events of the last few years and is an impressive record of brilliant ideas, boldly designed and drawn, with Lurie's innate pictorial sense overcoming his occasionally wooden draughtsmanship. *One Man Show* by Beryl Cook (Penguin, 55pp., £2.75) is a collection of 28 paintings that are essentially cartoons. Cook originally appeared as a self-taught naive and sees her England of punk, ale, bingo, drab cafes and Salvation Army ladies with the eye of someone who enjoys everything. She serves up life as pure fun (with some of her backgrounds pinched from Rousseau). With each painting she also offers her own comments. While American and European cartoonists are today very much on the same wavelength, the Lancasters and the Cooks, despite their class differences, belong to a peculiarly English world.

## Painting the studio

SIDON ROTHENBERG (b. Merhavia, 1937) is better known to many viewers as a skilled etcher but his latest show comprises canvases, oils and prints. Rothenberg paints what he paints: pictures in his studio; with the frames, tables, books and jars therein providing his sound interlocking vertical-horizontal geometry, with the largely drawn elements being offset by large flat areas of minimalist plainness, actually parts of his furniture. None of this makes for great excitement, for the artist is still wrestling with local colour and tonal problems, as evidenced by his falling back on artificially induced whites. A few of the pleasant watercolours are much livelier in both handling and conception, the nudes on the easels giving us a rather uncanny account of someone who has already left the studio. The etchings



Ya'acov Malka: watercolour (J'lem Artists House).

tend to overdramatisation, but the treatment is impeccable. (Jerusalem Artists House). Till April 13.

YA'ACOV MALKA (b. Casablanca, 1941) shows a large collection of low-key watercolours all based on the same trick of using a warmly-tinted surface as a base. Like Rothenberg, he offers us his interiors of his studio, his tools, views of his home and from it, all in the manner of early lyrical Zaritsky and Sternaisky (he studied with the latter). This influence is tempered by a geometric rigidity that deliberately defies perspective and gives some



Sidon Rothenberg: "In the Studio" (J'lem Artists House).

works a naive look. Attractive pictures, but basically uninteresting ones. (Jerusalem Artists House). Till April 13.

MEIR RONNEN

## Spring has sprung



For, lo, the winter is past,  
The rain is over and gone;  
The flowers appear on the earth,  
The time of singing is come,  
And the voice of the turtle is heard in our land.  
The fig tree puts forth its green figs,  
And the vines in blossom give forth their fragrance.

Song of Songs, 2:11-13

In Israel, spring is a force to be reckoned with: it moves some to poetic expression, others to love, and lures almost all Israel's residents out of doors. It's a glorious — if brief — time for hikes, picnics, camping and outdoor sports, before the summer heat descends. Flora and fauna are suddenly and abundantly visible, delighting the eye and lifting the spirits, despite an indifferent economic and political climate.

Your friends and relatives can get a fresh taste of Israel's beauty and vitality when they read **THE JERUSALEM POST International Edition**. Compiled and edited in Israel from the previous week's editions of **THE JERUSALEM POST** the International Edition's 24 news-packed pages give them all the latest events and trends in Israeli politics, arts, science, religion, recreation and more.

Reading **THE JERUSALEM POST International Edition** is the next best thing to being here. Why not send a gift subscription to someone you care about?

THE JERUSALEM POST

60274

P.O.B. 61, 61 000, JERUSALEM

Subscriptions can be handed in at:  
Heb. 2 Rehov Hahavzelet, Jerusalem  
Jerusalem Post, 11 Carlebach St., Tel Aviv  
Jerusalem Post, 16 Rehov Nordau, Haifa.

Please send The Jerusalem Post International Edition to:

NAME .....

ADDRESS .....

CITY ..... STATE ..... ZIP .....

My cheque for ..... (see rates below) is enclosed.

Please send a gift card to the recipient in my name.

Name .....

Address .....

AIRMAIL SUBSCRIPTION RATES	6 Months 26 issues	1 Year 52 issues
U.S.A., Canada	US\$22	US\$40
U.K., Europe	US\$22	US\$40
Other countries	US\$26	US\$46

Payment can be made in Israeli Shekels at the rate of exchange on the day of payment, plus 16% VAT.

## Cartography as art

Ephraim Harris

"FOUR HUNDRED Years of Cartography" is a show which reveals that not only has there been progress from the unsophisticated and uninformed products to scientifically coordinated maps, but that two separate trends have always co-existed: the one, the purely cartographic, at its most austere, at first based on Ptolemy's "Geography" (maps 1 and 2); and a second, including illustrative inserts, intended more for stay-at-homes who want to learn for the sake of knowledge. Gerhard Mercator (1512-1594) who originated the "Mercator's Projection" on maps which we used at schools and which was, in its time, invaluable to navigators, was typical of the first.

Asia, No. 20, is one of his maps.

However, the layman visiting this show will be more attracted by examples of the illustrative method. The important cartographer Abraham Ortelius (1527-98), who published "The Life and Wanderings of the Patriarch Abraham," 1586-90 (19), placed, around the map, vignettes covering Abraham's life from the time he left Ur until his death. Blaeu's "Atlas Major," Amsterdam, 1662, a map of Asia (25) with miniatures of the inhabitants, each in his ethnic costume, a fertile imagination supplied lacking details, animals and ships, was a veritable treasure for its possessor. Among the very few entirely Jewish maps of the Holy Land on display, Palestine figures in Avraham bar Yatevov's Passover Haggada, Amsterdam, 1695, (no.30); here the animals are gentle cattle intended

simply for beautification.

The illustrators could let themselves go, although it must be remembered that the sea was not as attractive to them as it is to many persons today; and that many parts were then still unknown. No. 5 depicts the dangers lurking in the deep. Heinrich Buening (1545-1606) draws Asia in the shape of Pegasus, the winged horse of Greek mythology (12), and the world in the form of a clover leaf with Jerusalem at the centre (11). Despite the U.S. Navy's survey which led to the excellent map of the Dead Sea (43), published at Philadelphia in 1849, Levasseur was able to produce a pictorial Africa at Paris, 1856, (44), because Africa was still then called "the Dark Continent" and traditional cartography abhorred a vacuum.

But although the second method has finally disappeared from maps and navigational charts, it occurs in certain city plans where, there always was a tendency to depict buildings and other details

Muenster (1489-1552) had done so for Alexandria borrowed from Ptolemy and classical literature; while Hondius, in 1629, had endeavoured to introduce what may be the parcellation of Amsterdam. Readers have surely seen, on sale, pictorial plans destined for popular use and tourist souvenirs. (National Maritime Museum, Haifa). Till April 30.

AVI ADLER shows paintings in tempera and oils on masonite and paper. Workmanship is first class and highly polished, varied by two different colour schemes. The first, on masonite, is characterised by a dominant yellowish brown; and the chief motifs are nude or minimally clad women. The question at once arises as to influences, of which only one is easily identifiable, an adaptation of the Adam and Eve story. A nude with huge gossamer wings recalls an insect's transparent wings seen in the Jordan Valley. When we pass to the second colour scheme, on paper, one of luxurious render-

ings of blue and more tranquil green, we gain an insight into Adler's imaginary world, the ideally primeval, sylvan, flower carpeted earth, any trace of humans replaced by birds, insects and gentle monstrosities (a horse-headed bird; a bird head on a semi-human). The background is opened by a space permitting a sight of the sea, in an evening blue gradually shaded off to light up the subject in the middle and foreground; the absence of perspective and the emphasised subject prove the artist dreams of a never-never world on earth. Only once does he waver by placing his vision behind battlemented clouds. A personal touch must account for the recurring subject, unchanged from picture to picture whatever the format, viz. a river filled by gorgeous blue drops of water from the sea; quite impossible, but it must have a specific meaning for Adler and therefore liberated from the bonds of hard fact and constituting the stamp of a true artist. (Goldman's Gallery, Haifa).

THIS COLUMN can hardly lay claim to be included among *The Post's* heavy artillery. You may have noticed that *With Prejudice* is not the place to seek political guidance for we consider most pundits to be, like Dryden's Buckingham, "stiff in opinions, always in the wrong... everything by starts and nothing long." Nor do we attempt to forecast the nation's economic future by examining the entrails of a bird or the caul on a new-born child. We leave these matters to our qualified staff haruspices and contributing diviners.

All we set out to do is to act as a clearing-house for the wealth of pennyful old puns, doublet entendres and cruder-rands sent in by our readers, frankly rejecting the completely centless while marking the more sterling efforts for possible publication.

*I have wrought my simple plan  
If I give one hour of joy  
To the boy who's half a man  
And the man who's half a boy*

I don't know what Conan Doyle intended, but I'm following the old legal formula here that "man in this context embraces woman."

AFTER LAST WEEK's listing of remarkable doctors' names, one MD asked me (rather petulantly I thought) why I didn't give my colleagues the same treatment. To be perfectly truthful, not many gags about journalists: have come my way.

I do seem to recall, however, hearing that Walter Winchell — who was himself "borne out of the cradle endlessly talking" — once let his readers eavesdrop on a baby-naming session he conducted with his wife before the arrival of their son.

"If it's a boy," Mrs. W. remarked, "I think Reid Winchell would be nice."

"Sure," replied the controversial gossip columnist who single-handedly managed to make the Great White Way look like Brand X laundry in a detergent commercial, "and if it's a girl we can call her Sue Winchell."

The *Post's* Dorcas Elizabeth Lapidot is responsible for the only contributed journalist's name, garnered during her vast reading of news agency copy; the Associated Press correspondent in Oklahoma City, she tells me, is called Ron Word. I can imagine Mr. Word's professional cynicism being tested to its limits if he were ever to be introduced to the chairman of the Isle of Wight branch of Britain's National Union of Journalists, Lou Grant.

THE GAME of job-related names — which must surely predate "Happy Families" — suffered a severe setback recently when a footnote at the end of the regular *Sunday Times* colour supplement feature, "A Life in the Day of," read "Next week: James Meier, unemployed." This made me aware of the whole sub-species of Most Unsuitable Names and, of course, like everything else once you recognize the phenomenon it seems to crop up everywhere.

Haim Fleishman of Nahariya sent me an ad clipped from *The Post* that invited qualified staff to join "a reliable application software for computer learning" firm, whatever that may be. I don't doubt that their product is as reliable as they say it is but the firm is called Ras-Cal Ltd., a name more suitable for one of minister for economic coordination, Ya'acov Meridor's highly original enterprises.

Really unfortunate combinations are the result of pure happenstance. The City of Leeds Centre, for instance, recently gave an evening class in public speaking conducted

# Short, Long, Glew & Bob



Edward Cogan of Haifa took this picture, fraught with theological implications, in Yellowstone National Park some years ago. Was it near Old Faithful?

## WITH PREJUDICE / Alex Berlyne

by A. Stammer. Both Joseph Ceter of Ramat Gan and Yehoshua Yaffe of Herzliya sent me an item about the distinguished East German tenor who is heard occasionally on radio's Second Programme, Peter Schreier. His female counterpart was brought to my attention by Janet Segal, a colleague who recalled a music teacher at Salford's Broughton High School for Girls, circa 1972, named Miss Wailing. A shadow must have passed momentarily across my usually sunny features on hearing this so, to allay my doubts, Janet promptly dialled a former schoolmate in Haifa, who confirmed the item.

I must confess that I am much more at ease with names that match the job rather than those which flatly contradict it so I was grateful when our art editor, Meir Ronnen, balanced things up with a music teacher called Dvora Menagen.

THE BEST-MATCHED name of the month appears in a publisher's catalogue. *The Penguin Book of Homosexual Verse* is edited by Stephen Cooté. Now there's a coincidence, as Max Miller used to say, but it isn't half as queer as a news item that appeared recently in the *Liverpool Echo*: "The Queen and the Prince cruised on the river in the yacht *Falry*," the paper reported, "and later, at the Town Hall, the Queen knighted the mayor of Liverpool, Mr. John Bent." You'd have thought that the monarch would have held a grudge after the Christmas Quiz that was published in *Gay News*:

"Q. Who named their son in honour of two sodomites, a bisexual and a sailor?"

A. "The Prince and Princess of Wales, after William the Conqueror, William Rufus, William III and William IV."

*Gay News* recently sacked its

editor, Denis Lemon, for the second time and is now being run as a collective in which lesbians play a prominent role thereby prompting Lemon's supporters to rename the paper *Harpies Bizarre*. Its sister (brother?) publication, *Capital Gay*, recently gleefully reproduced a hoax letter that had appeared in the *Evening Standard*. Purporting to be from a French visitor, it praised London's parks and pointed out what friendly people one met in them. It was signed P.D. Raste, Camp Road, Wimbledon.

A triple threat appeared in the *Radio Times* not long ago when Somerset Maugham's story, "The Bum," was broadcast and the producer's credit went to Mitch Raper who may, for all I know, be a direct descendant of Victor ("Ah, Sweet Mystery of Life") Herbert's mother, whose maiden name was Fanny Lover. This is just the sort of thing that makes the collective hackles of the Moral Majority rise and leads eventually to the sort of reaction embodied in the name of the presenter of an Irish TV chat show, Gay Byrne.

The last time I saw him on RTE, I concocted the name of his Israeli counterpart, an impudent Yiddish-speaking homosexual called Geh Pfeiffen, a personality only mildly less offensive than that conjured up by the name of the director of Manchester's Lifeline drugs advice centre, Rowdy Yates.

To round off this "Hello, Sailor" collection on a more macho note, I feel it my duty to draw to the attention of the readers of *The Jerusalem Post* the name of the commander of HMS Sheffield, sunk by an Argentine missile off the Falklands. This gallant old seadog was called Captain Sam Salt.

A.M. GOLDSTEIN of Haifa, it would seem, is a regular reader of

Lloyd's List in which he recently came across an article by Dag Pike. Another clipping, from *Seaside*, was also enclosed in his letter. It contained a report on new ships by Nick Seaward. Not long ago, *The Post* got into the act with a review of *Mysteries of the Red Sea*, a book by Tel Aviv University's Prof. Lev Fishelson.

My own contribution to the biology section is the name of the man who runs the boarding kennels in Jerusalem, Mr. Katz.

Another Haifa reader, Max Karfunkel, cherished the name of a local firm of sausage manufacturers, Eisen & Staub, while an anonymous reader sent me a report of a break-in at the premises of a Dagenham, Essex, butcher called Mr. Roast. David Resnick of Milan stole the honours for this section with the name of a local butcher, Mangioristiani's figli, and added a postscript about a *pasticcio* in the city that is run by O. Farina.

In *The Times*, which one would have thought was hardly the correct venue, Bernard Levin once reviewed a book called *Composition of the USSR Supreme Soviet* and pounced gleefully on a member called A.P. Pork who, he presumed, was a bit of a swine. There was also a barmy-sounding party hack called R.F. Dementyeva while Yuri Andropov, it seems, represents Stupinsky. One member of the Soviet parliament, Ya Ya Vagris, sounds more like a defector from the Rolling Stones. I wonder if he's in any way related to the Greek film director whose work was recently reviewed in *The Post*, Panthelis Voulgaris?

For dessert we have Dov Riegler's contribution Mary Cherry, who reads the BBC's Farm News occasionally, and I think we can let my colleague Ruth Connell Robertson conclude the section with the name of a boy who attended Loretto School, near Edinburgh, with her husband; he was T. Coffey.



De Sylva, Brown and Henderson's hit song of the Twenties:

*Button up your overcoat  
When the wind is free  
Take good care of yourself  
You belong to me*

provides me with the transition from breezes to clothing, a very slim category, I regret to say, especially when you consider all the eponymous items such as cardigans, mackintoshes, bloomers, wellingtons and raglans. You'd at least expect someone to come up with a *ba'al tshuva* called Truman Capote.

Asher Weill of Jerusalem sent me a Bat Dor dance company programme that listed among the production credits, "Ballet shoes — Alex Dansky," though a far more prosaic note was struck by Carol Hershon of Moshav Givat Shapira who was in Brighton last summer and spotted a shoe shop owned by R. Soles. Come to think of it, this may rightly belong in another category.

Burt Lancaster's diminutive sidekick in *The Crimson Pirate*, screened on TV last week, is a former acrobat called Nick Cravat, a name that recalled George Vaill's celebrated Limerick:

*The husband's an exquisite fowl,  
With minimum reason to growl;  
He escapes what would be  
Illegitimacy  
By grace of a fortunate vowel.*

The actor's name is only one letter removed from a piece of haberdashery just as in the movie, Nick's neck is only a hair's-breadth away from a hangman's noose, a unit of measurement devised perhaps by Lana Turner's hairdresser who, as she reveals in her recent autobiography, was called Eric Root.

THE ART of making flowers take root and flourish was demonstrated recently in the garden near the Knesset. *The Post* reported recently, by Amos Rosenthal, thereby continuing a tradition begun by the man responsible for the English garden in Jerusalem's St. George's Cathedral. According to another *Post* item, he was John Rose, who, I like to think, bought his scutellums from Frost's Bedfordshire garden centre. The head of their landscape department, according to the *Daily Mirror*, is Mr. Rake.

Curses! Solved again! Yehoshua Yaffe's collection of names yielded a Tel Aviv earth-moving contractor called Asher Wallflier who might well have considered recruiting Mr. Muckart, an interior decorator, whose avant-garde name may have been contributed by someone called Victoria Landau — the scribble in my notebooks is indecipherable — or, on the other hand, the man may have flourished in Victorian London. Anyway, there was another interior decorating ad in *The Post* that caught my attention a few weeks ago. A firm selling lamps and lighting fixtures announced "Gaash slashes prices." While we're on the subject, A.S. Goldberg tells me that although Mies van der Rohe may have said it first, there's a real-life American architect called Les. S. Moore.

As usual, whenever I have finished tinkering with anything, I find there is one bit left over that doesn't seem to fit in anywhere. This time, it's too good to ignore — out of this world, in fact. Derek Kirschner of Tel Aviv has a clipping from the *International Herald-Tribune* that mentions the director of the UFO Education Centre, Charlotte Blob.

FRIDAY, APRIL 1, 1983

# COME VISIT A BEAUTIFULLY FURNISHED COTTAGE IN HISTORICAL CAESAREA

"DANYA" invites you to visit our furnished cottage in "Caesarea Village".

"Caesarea Village" is located within a resort area near the country club (tennis courts, swimming pools, sauna, restaurants, etc.), golf course and close to the antiquities and beach with a magnificent view of the amphitheater and aqueduct. The combination of greenery and recreation facilities offers you a unique quality of life.

At "Caesarea Village" we offer cottages for immediate occupancy as well as for future occupancy.

The model Cottage will be open on Saturdays, holidays and Passover between 10.00—13.00.

**DANYA DEVELOPMENT CORPORATION LTD.**  
35 Tchernichowsky Street, Haifa, Tel. 04-332612

## State of Israel — Customs and VAT Administration

Jerusalem, March 23, 1983

## Tax on Overseas Travel

We bring to the attention of the public that beginning today, April 1, 1983, every person travelling abroad is obliged to pay a travel tax of IS 2,100.

This tax is being imposed in accordance with the law and every person travelling abroad is obligated to pay it. There are no exceptions under the law.

The only ones exempt under the law are for foreign tourists, foreign diplomats and members of diplomatic staffs travelling on duty.

The amount of the tax will be adjusted monthly according to the cost of living index. The adjustment will be made from the 16th of each month.

As to the amount of tax to be paid, the decisive date is the date of payment. Persons paying before the 16th of the month may then travel without additional payment, even after the date of adjustment.

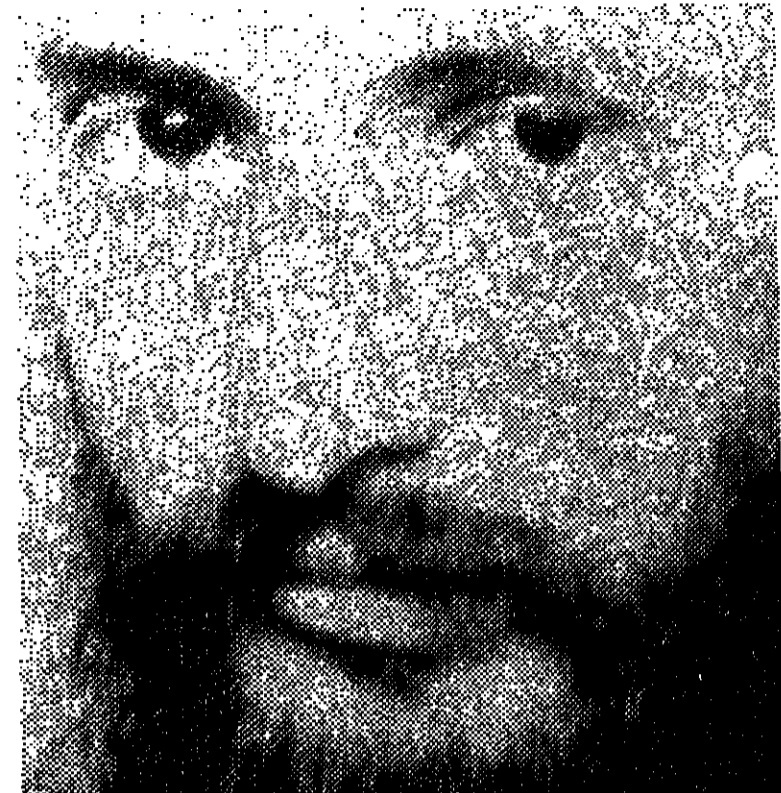
Payment may be made at all banks.

The banks will provide the traveller with a receipt in two copies and the traveller will submit one copy to the authority at the port of exit as proof of payment. It is advisable to keep the second copy with the passport.

For the sake of convenience it is strongly advised that travellers pay the tax a week before departure, thus avoiding unnecessary delays at the port.

Travellers paying the tax who then cancel their trip may obtain a refund from the Financial division, Customs and VAT, Administration, P.O.B. 320, Jerusalem. Both copies of the receipt and a statement from the travel agent confirming the cancellation should be attached to the request for refund.

## Seeker after truth



MARTIN BUBER'S LIFE AND WORK: The Early Years 1878-1923 by Maurice Friedman. New York, E.P. Dutton. 455 pp. No price stated.

Hillel Goldberg

relationships, a long series of separations and discoveries.

THE FIRST significant stage of Buber's rediscovery of Judaism came with the emergence of the Zionist movement while he was a student at the University of Leipzig. Theodore Herzl, by his own example of unapologetic and public acceptance of Jewish identity, restored Buber's link with the Jewish people.

In this Buber was not alone. Many talented West European Jews underwent a crisis of return under the impact of Herzl, but Buber quickly established himself as the youngest leading Zionist, and just as quickly clashed bitterly with Herzl. Herzl had sought to rehabilitate the Jew politically; Buber, Weizmann, Ahad Ha'am, and others sought, in addition, a deeper, cultural renewal. Buber's search was manifold and

contradictory. Given his personal dislocations and many talents, it could hardly have been otherwise. Buber, as Friedman paints him, was a person of uncanny openness, subject to pivotal experiences which triggered deep and enduring reflections and gave rise to constant re-evaluation. The emotionally or intellectually searing experiences which, for most, cease in adolescence or young adulthood, recurred throughout Buber's life.

One such experience was his "crisis of infinity" at age 14. Another was his marriage to Paula Winkler, with whom he lived the rest of his life. Then there was his intense friendship with Gustav Landauer who influenced both Buber's early, mystical thinking — in which man becomes authentic insofar as he obliterates his individuality and ecstatically absorbs himself in God — and Buber's later, existential thinking, in which man becomes authentic insofar as he identifies and realizes his individuality. Landauer was murdered in Munich in 1919 (as a non-violent social-democratic revolutionary), but even 45 years later Buber was unable to write about it; it was still too close to him.

Friedman described the

vulnerable, groping Buber as he was in 1909, in Florence where he subjectively re-wrote the tales of the Hassidim for a Western audience: "It is as if Buber were simultaneously at least four different persons at this point: the interpreter and spokesman for Hassidism — the decidedly communal Jewish mysticism; the editor of a series of 40 social-psychological monographs of *Die Gesellschaft*, for which he coined the category of *das Zwischenmenschliche* — what is between man and man; the young prophetic voice calling the Jewish people to awareness of themselves as a people; and the lonely mystic seeking his isolated relationship with God."

Buber's real influence began after his publications on Hassidism and his "Speeches on Judaism," delivered before Jewish students in Prague — the former was written in a five-year period of withdrawal, the latter marked Buber's emergence from isolation as a mature spiritual leader.

Buber's search was always from out of his own self, not from out of a role, a profession or a position; he sought living truth, not bloodless abstractions, authority, or influence. Because of this, influence pursued him, for it is usually charisma or integrity in tandem with profound thought — and not the strictly academic manufacture of ideas — which leaves an impression on one's contemporaries and on history.

THIS is not to suggest that ideas, particularly the idea of I-and-Thou, did not play a major role in Buber's development and influence. With exquisite style and sensitivity, Friedman traces the complex intermeshing of life-moments and intellectual growth out of which the deceptively simple notion of I-and-Thou emerged.

Buber's quest for I-and-Thou can be seen as variations on the theme of unification. Buber strove to achieve unification of the disparate elements of self: to unify the self with the world, or with God. Self-realization, dedication of the whole self, mystical rapture, unity of existence — all of these diverse, recurrent notions in Buber's early thought reflect his attempt "to find unity either apart from or with the world."

Unity, however, is but a prerequisite to dialogue. Buber's philosophy of dialogue, of I-and-Thou — his mature position — describes an I which partakes of

another person, a *Thou*, not when the I becomes unified with the *Thou* but when the I, in its unified individuality, meets the *Thou* in its unified individuality. An I meets the *Eternal Thou* — God — not by becoming ecstatically absorbed in God, or by talking about God, but by talking to God. An I can meet man or God only when the I gives of itself unreservedly to man or to God and when the *Thou* responds likewise. The consequence is an encounter, a mutuality which includes yet also transcends the I and the *Thou*.

There are two shortcomings in this book. First, Friedman is so ungenerous — at times vitriolic — toward those with different views of Buber that, in distinguishing his own views from theirs, he pushes himself into extreme positions. Arguing against one scholar's claim that Buber was influenced by early Rosenzweig articles, for example, Friedman asserts that Buber was "always" shaped not by "intellectual influence" but only by events and personal meetings. Friedman's own book testifies to the inadequacy of this oversimplification.

More important, Friedman does not raise, let alone resolve, the question of why the young Buber departed from traditional Judaism. Having firmly established that even from his youngest years Buber never lightly altered his spiritual commitments, having so meticulously described the shifting nature of these commitments, and, finally, having told his readers that, at 14, Buber "was a very observant and fervent Jew" who put on *tefillin* and "experienced Yom Kippur with a force, by his own account, unequalled by any other experience since then," Friedman mysteriously leaves his readers to wonder why Buber abruptly halted all *halachic* observance and remained utterly antagonistic to it throughout his life.

One's return to Judaism can only be traced fully against the background of one's rejection of it. And reject it Buber certainly did at least in the eyes of an observant Jew. Despite his lifelong search Buber was never able to live by or even utter the credo of Judaism, formulated by Abraham Joshua Heschel: "I am commanded; therefore I am."

In the context of Friedman's massive achievement, his two failures, important as they are, are footnotes. One can only hope that Friedman's second volume, on Buber's later years, will be as revelatory and as exquisite as the first.

mirror-image of the Germany of his day. That such a rabidly racist regime could be idealized (and Fest himself served it) is part of Germany's everlasting shame. As Stone reminds us, even the plotters who planted the bomb under Hitler's table were men who wanted to achieve Hitler's aims by other methods (there was hardly a flicker of popular sympathy for them at their capture and execution).

Hitler's strength and weakness was that he was an improviser. He had never efficiently rearmad (before 1940) and had never wanted or planned a war with Britain or the U.S. He and Goebbels went on dreaming about an alliance with them against Russia as late as Roosevelt's death. He died believing he had been fooled by the Jews. He remained a raving anti-Semite to the very end. The anti-Semitism that had rallied Germany to him was the seed of its destruction.

Both Fest and Stone speculate on

the sexual sources of Hitler's anti-Semitism; this tends to divert attention from the fact that it was endemic in a Germany that had always worshipped the sword; a country whose arts had often documented fearful cruelties.

Hitler, Himmler, Goering and Goebbels all peddled various forms of death worship and knightly claptrap (with second wives as prizes for holders of top decorations) that belonged to the darker Germany of the Hundred Years War. Some of this gothic mysticism was mixed into Hitler's grandiose social and architectural designs for a new Europe. In the end, both Hitler and Goebbels almost revelled in the destruction of Germany; they believed they had destroyed the old Europe forever. But Hitler rightly suspected that he was handing over most of it to Eastern, not Western domination. In the end, he had made Russia, Germany, a world power.

SOMEWHERE AMONG the credits that whiz by at the end of a television screen, if we are vigilant, we may catch a line telling us the name of the script-writer. If this rings a bell and we identify some novelist or dramatist known to us, no doubt we think casually that he has sold his soul for the tainted gold of the idiot box.

Ah! *Mischief* is a collection of essays presenting the point of view of the writer on television. They are written by several well-known writers who have gone to work for British television and who do not deny that the lure of the boodle had much to do with their writing for TV. But all of them make it clear that there were other attractions as well.

Certainly, if one has to sell one's soul, the price seems to be right. Julian Mitchell recalls that he first went to work for television at the end of the Sixties, after he had written six novels. The biographical notes inform us that by then he had been awarded the John Llewellyn Rhys Prize, and the Somerset Maugham Award, was a member of the Chelsea School of Art and of the Arts Council Literature Panel. This is an impressive record, yet he writes: "My six novels had been fairly well reviewed, but they'd been read, at a generous estimate, by 0.25 per cent of the population. They earned me just about enough to keep me in ribbons and carbon. (Photocopying was quite beyond a respectable novelist's means and therefore not nice)."

SO IT seems that there are sound financial incentives for a writer to imitate Faust. But does writing for television really amount to prostitution? All the writers clearly indicate that this is not so. Peter Prince invents an imaginary TV writer, "the suicidal Paul Prior," who "shock-full of Second World War," says, "as he prepares to go down for the third time, 'Television - I love it!'"

I CRACKED open my egg this morning and next to an undersized yolk was a tiny red *non sequitur* looking very sad and lost like rainy afternoons of childhood when your shoelaces don't match. Then she came into the kitchen and said "Valentine butter" and that made me feel all sad and sunny with the realization that when your shoelaces don't match somebody else in the world is probably tugging somewhere in shoes with your missing laces.

TWO LAPPS with dewlaps were leaning against an old Ford possibly discussing nuclear disarmament or possibly not. Under the old car was a cat.

I WAS thinking about washing out my socks when I suddenly recalled all those feet walking around in Kansas City and Albuquerque and Palo Alto, which of course made me sad. Then sock-washing in America came in and curled up in front of the stove and I felt better.

THIS beautiful Chinese waitress brought me a fortune cookie and when I opened it I read: "Towards a Theory of Gothic Sparkplugs: A Marriage Manual," and now I'm hoping to make a film that goes with



"Another Interior" by Edward Goodman is the only play to take place inside a human stomach: the leading character in this 1915 American production was called Gastric Juice. This and other tidbits are to be found in Michael Billington's "The Guinness Book of Theatre Facts and Feats" (£8.95), a fascinating compendium of theatre history, profiles of players and anecdote-studded accounts of both Broadway and London hits. A.B.

## Electronic pens

AH! MISCHIEF - The Writer and Television, edited by Frank Pike. London, Faber and Faber 110 pp. £2.95

Philip Gillon

Clearly, a writer of fiction or drama has to be very flexible, and to adjust to a strange new world. One problem is the constant, almost invisible, censorship of material by the BBC itself. "This censorship is so subtle, so evasive, it's extremely hard to pin down," writes Mitchell. Yet all the contributors to this book are certain that it exists, and that the basic cause of it is that the BBC is run by bureaucrats, who do not want to rock the boat.

David Hare describes brilliantly how the trick is worked. His stage play, *The Great Exhibition*, is to be adapted for television, but he is told that references to exhibitionism may be permissible on Light Entertainment but not on Drama. The Head of Drama arranges to meet

him to discuss his ideas - not in the office, oh no, they meet over a drink in the Windmill pub, where disputes can be settled in a civilized way by sophisticated people. The bureaucratic offers to trade: I'll swap you two buggers for a shit." Hare comments: "Implicit in this public-house negotiation was the shared understanding that the whole damn business was too silly for words, that censorship was something degrading which we all had to put up with but which we all despised..."

Hare quotes the Network Production Centre Head's defence of a ban imposed on Ian McEwan's *Solid Geometry*: "How do you think it would look if, just as Margaret Thatcher was about to be elected, we were stupid enough to record a play which featured a twelve-inch penis is a fucking bottle?"

AN UNDECLARED WAR is waged all the time between the writers and the establishment — both the entrenched management

and the entrenched trade unions of the technicians. The writer is an outsider, a maverick, he is in the game because he wants to create, and he is temperamentally opposed to operators and clock-punchers who just want to earn their salaries or wages. The writer opposes strikes and lock-outs because they interfere with the process of creation. Management and organized labour, according to these essays, get more fun out of industrial strife than they do from the job itself.

Another difficulty encountered by the writers is that the top brass in British television all graduated from the ranks of journalism. There, both as editors and reporters, they were accustomed to two principles: an article had to fit a space slot allocated to it, and all kinds of people — editors and sub-editors — were free to cut and bash both ideas and phrasing to whip the piece into line.

The same approach is applied in television — a TV drama must be completed in the studio time allocated to it, with very sketchy rehearsals, and all kinds of people are free to change this or that. Novelists and playwrights are not used to such treatment, so they find it hard to accept TV's rules about time, space and interference.

DAVID EDGAR contributes a very interesting essay about the drama documentary dealing with real people. To what extent may the writer interpret? For instance, when he wrote *Churchill and the Generals* was he free to devise plausible situations that fitted the characters and the course of events? What is he writing — fact or fiction? If he wants to stick to facts and facts only, who knows what "actually happened"? Informants and diaries are notoriously unreliable witnesses.

Edgar quotes Professor E.H. Carr's "witty and wonderful book, *What is History?*" in which the writer "takes much pleasure in exposing the nineteenth-century view of history as a collection of objec-

tive facts that it is the historian's task merely to discover, separate from speculation, and reveal." Carr shows how apparently objective interpretations of them — for instance Gustav Stresemann, the foreign minister of the Weimar Republic, published three massive volumes about his successful diplomatic dealings with the West, and left out completely his unsuccessful dealings with the Soviet Union. Stresemann told what he "thought had happened, or what he wanted others to think, or wanted himself to think, or (most likely of all) what his secretary felt that he might want to think had happened."

Edgar comes to the conclusion that drama-documentary has a definite role to play on TV, because it can present important matters in a credible way. Thus he defends *Death of a Princess*, the drama-documentary about Saudi Arabia, despite criticism that this was fictionalization as much as fact.

HOWARD SCHUMAN, an expatriate American, who went ecstatic about the British way of doing TV, compared to the American, writes a brilliant and delightful essay called *Video-Mad*. But he adds a cautionary note: "My love for British television was sudden and violent and perhaps I expected too much, as lovers do. For it seems (to me, in 1981) that an honourable tradition is withering away as more and more air time is filled with factory products so defective they should never have left the factory floor..." These plaintive cries of the writers do not provide us with any easy answers to the problems they pose: the essays were written before the emergence of Channel Four, so perhaps this is providing them with solutions. I hope so. The book, brilliantly written, makes for both instructive and entertaining reading. I promise to watch out in future for the names of these writers among the credits. □

## Ruptured metaphor

THE TOKYO-MONTANA EXPRESS by Richard Brautigan. London, Picador. 191 pp. £2.50.

S.T. Meravi

that title. But it must go gently, gently.

TWIRLING a book rack the other day I came across this new Richard Brautigan, which or course made me feel happy and sad like a hacking cough wearing fried sneakers in an ice cube. I immediately thought, Gee, I wonder what the old San Francisco hippie poet of the 1960s has to say these days now that he's pushing 50. That's what I immediately thought. What I immediately said, however, was: "Computer flour."

THE THING about Brautigan of course is that he's so weird even the hippies considered him a freak on the fringe. He's like a totally organic farm where, in the interest of fair play, the fields are sown from unlabelled bags. A lot remains underground, and you'll never know

what will show up above ground, and even when it does you think maybe somehow it's still underground. It's like running the Agriculture Ministry by the *I Ching*.

I RAISED a totally organic eyebrow on my allotment of forehead and said: "Valentine butter?" To which she replied: "Thursday, if I can get the afternoon off."

THE LAST time I saw Richard was about two years ago at the Harvard Coop, where I was saddened to find that his latest book of verse, *Loading Mercury with a Pitchfork*, had been remembered. I mean, remembered at the Harvard Coop? It makes you wonder how far the leaves had turned in the Ivy League. I opened the book and read this poem: "Fred bought a pair of ice skates. That was twenty years ago. He still has them but he doesn't skate anymore." Even though the book was half-price, I couldn't decide whether to buy it or not. So I compromised and stole it.

BRAUTIGAN never compromises

— or revises. Whatever comes into his head he publishes, which is only democratic. So sometimes it will be dazzling, like his first novel, *Trout Fishing in America*, which has become something of a classic. And sometimes it will be remembered and finally shopped, to the relief of book clerks all over America. But usually it will be a mix of brightness and boredom, like *The Pill Versus the Springhill Mine Disaster*, or *Willard and His Bowling Trophies*. Or this latest collection of sketches, *The Tokyo-Montana Express*.

I WAS going to ask Bernice a question when I realized I didn't know anyone named Bernice. That filled me with so many questions that I felt sad, like a cemetery for expired library cards on a wet Independence Day.

ANYWAY, you may be interested in knowing that Brautigan spends most of his time these days near Pine Creek, Montana, with his Japanese wife and 18 chickens. He's also still guilty of those herniated metaphors, like: "A perfect little mouth that looks as if it had been built by roses working overtime in a rare factory." Or: "The road was an icy sword cutting starkly through country that wore winter like a suit of albino armour."

BUT IT'S also good to know that he can still come up with a nice story now and then and still has his wry sense of humour. Which in my mind still makes him California's undeclared candidate for the mantle of William S. Burroughs. If William S. Burroughs hasn't made a guitar cover out of it already.

TO WHICH sock-washing in America said, "That would make for a very long weekend," and to which she, not being Bernice, replied: "Valentine butter."

ALTHOUGH it is sad that he's thinking so much about death and aging and paying the bills and all that. Or consider this: "Sometimes when I finish writing something, perhaps even this, I feel as if I am handing out useless handbills or I am an old man standing in the rain, wearing shitty clothes and holding a sign for a cabaret that is filled with the beautiful and enticing skeletons of women that sound like dominoes when they walk toward you coming in the door."

WHICH is Bernice to a T. Which of course is sad.

## THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361

**NEW EXHIBITIONS**  
**NEW PAINTING FROM GERMANY**  
11 artists are represented in this exhibition. They are struggling with the problem of national identity (the split between East and West), with their country's history and with the problem of their national conscience. Their works are marked by the influence of the economic, social and political crisis undergone by their country. The world outlook of the younger generation drives on the pop, Punk and new wave culture. (See Gallery Talk)  
Through the assistance of the Israel Phoenix Assurance Company Ltd.

**NEW PAINTING**  
**FROM THE JOSHUA GESSEL COLLECTION**  
Painting by Sigmund Anzinger, Luciano Castell, Bruno McLean, Mimmo Paladino

**A.R. PENCK — EXPEDITION TO THE HOLY LAND**  
A Graphic Portfolio

**CONTINUING EXHIBITIONS**  
**HELMAR LERSKI: PHOTOGRAPHS 1910-1947**  
Over 160 photographs in this comprehensive exhibition of a forgotten photographer and cinematographer whose main works were done in Israel between the years 1932 and 1947. The exhibition focuses on his series of close-up portraits of "characters" — photographs dramatically droned in sunlight, reflected by mirrors. Exhibited in cooperation with the Folkwang Museum, Essen  
**MICHAEL NA'AMAN 1975-1983** (see Helena Rubinstein Pavilion)  
Gallery Talk (in Hebrew) at the Exhibition Now Painting From Germany, Tuesday, 5.4 at 8:00 p.m.

**MUSIC** **ISRAEL DISCOUNT BANK**  
Artists' Encounter: Yigal Turek, violin, Yonathan Zak, piano; Uri Vardi, cello; Kerenit Krolin, percussion. Programme: Brahms, Mendelssohn, Zvi Avn, Cesar Franck. Saturday evening, 2.4 at 8:30 p.m.  
**The Sound of Choirs**. In cooperation with the Cameramen Singers hosting the Chœur des XVI Fimourg (Switzerland). Conductor: André Ducrot. Programme: Works by Baumann, Duret and Schilling and Swiss folk songs. Tuesday, 5.4 at 8:30 p.m. Sold out.

The Sound of Choirs. (see the Programme for Tuesday, 5.4)  
Series II. A few tickets still available. Wednesday, 6.4 at 8:30 p.m.

**CINEMA**  
**Premiere Screening**  
**The Draughtsmen's Contract** (Britain, 1982, in colour, 108 min., English with Hebrew and French subtitles).  
Peter Greenaway's labyrinthine story of sex, deceit and draughtsmanship at a sun-washed country house in England. "One of the most delightful, genuinely original British films in ages..." (Sunday Telegraph). "The visually splendid style of the film is matched by performances of enormous wit..." (Daily Mail).  
Daily at 4:30, 7:15 and 9:30 p.m.

**Afternoon Adventures for Children (at 4.00 p.m.)**  
Gallery games and workshops. Tuesday 5.4 and Thursday 7.4 for kindergarten children ages 4-8 accompanied by a parent.  
Limited number of places available. Tickets for the month of April available in advance at the Museum box office.

**Visiting Hours this Week**  
Saturday 10.00 a.m.-2.00 p.m.; 7.00 p.m.-10.00 p.m. Sunday, 3.4 closed.  
Monday evening 7.00 p.m.-10.00 p.m. Tuesday to Thursday 10.00 a.m.-10.00 p.m. Friday closed.

## HELENA RUBINSTEIN PAVILION 6 TARSAT ST. TEL. 287196, 299750

**NEW EXHIBITION**  
**MICHAEL NA'AMAN, 1975-1983**  
The first Museum one-man show of one of the young Israeli artists who represented Israel at the 1982 Venice Biennale.  
With the assistance of Bank Leumi Ltd.  
Guided Tours and workshops for students. Classes and groups will be able to visit the exhibition and work in a drawing workshop.  
Miniature Rooms. Guidance and workshop by appointment in advance at the Pavilion office.  
**NEW AT THE HELENA RUBINSTEIN PAVILION**  
At the cafeteria — Reading Corner with catalogues and magazines.  
Visiting Hours this Week  
Saturday 10.00 a.m.-2.00 p.m. Sunday, closed; Monday, closed. Tuesday, Thursday, 9.00 a.m.-1.00 p.m.; 5.00 p.m.-9.00 p.m. Friday closed.

bank leumi תאגיד

## Suspicion

**ACCIDENTAL CRIMES** by John Hutton. London, The Bodley Head, 252 pp. £7.50

S.T. Meravi



THIS well-orchestrated murder mystery rises above the usual police procedural to become a character study of the chief suspect, a respectable citizen nearly driven crackers by the coppers. Ordinarily we readers, respectable citizens all, would be hugely sympathetic to poor, harassed Conrad Nield. But the first happy twist to the novel is that Conrad is a thoroughly disagreeable sort: a smug and priggish tutor who torments his student teachers. The second twist is that author John Hutton suggests just enough to make us suspect that perhaps the pompous ass did in fact assault those girls and leave them dead on the moors.

Hutton apparently also had in mind a counterplot concerning Police Inspector Rosen's urgent need to nail down one solid murder case to redeem an otherwise undistinguished career. But the author loses interest in this in favour of picking apart the facade of the suspect's shabby character. Hutton, the blurb informs us, is an English teacher, and we can guess that in his green days he must have suffered grievously at the hands of his supervisor; hence his delight — and ours — as he methodically destroys Conrad. We haven't had so much fun watching a character put through the ringer since Evelyn Waugh left Tony Last weeping over Dickens in the Amazon.

## Sea fight

**SO NEAR, SO FAR** by C. Northcote Parkinson. London, Magnum Books, 227 pp. £1.50.

David Brauner

ONCE AGAIN Captain Richard Delancy RN is on the move. In *So Near, So Far* he first (and it is a first) directs his attentions to romantic intrigue. How could the petite-footed actress Fiona resist him? She can, but only during the first third of the book. After that... well, say no more.

In this adventure our hero shows himself to be not only a sea-captain, but also a sailor — of lakes. In a thrilling yacht race in the Lake District, he does equal justice to squalls and opponents.  
But the real proof of Delancy's mettle comes when he matches wits with Old Boney himself. The threat is awesome: the kidnapping of the P.M. The means are diabolical: a huffing, puffing steamship and an underwater craft to spirit him away. But the outcome is never in doubt. With each successive book (this is the fifth in the series) Parkinson reaches new lows of dullness and banality. He should stop Delancy while he's still got a quarter deck under his soles. Otherwise, the future will catch up with him.

## Stained tricolour



**VICHY FRANCE AND THE JEWS** by Michael R. Marrus and Robert O. Paxton. New York, Basic Books, 432 pp. \$20.95.  
Benny Morris

August 1944 [Liberation] was 12,500."

The point is clear: it was Vichy's participation in the rounding up, concentration and dispatch of the Jews eastward that made possible the application of the Final Solution to France. Acting alone, German troops and police in both zones would have proved ineffective, and the deportation and death rate among French Jews would have been considerably reduced.

Marrus and Paxton make the convincing point that Vichy anti-Semitism was rooted in traditional French anti-Semitism, and on the attempt in the 1930s by the Third Republic to limit the influx of "strangers" into France and their influence on the motherland. It was not, they argue, German pressure after the occupation of Paris in June 1940 that led to Vichy's anti-Jewish legislation. Rather, for a while, the

Germans showed little interest in such legislation. In fact, before deciding on the Final Solution (more or less during Barbarossa, and then at Wannsee in January 1942), the Germans tried to dump "their" Jews (from Alsace-Lorraine and the Occupied Zone) in the Unoccupied Zone. Vichy would have none of it.

The early deportation of mostly non-French Jews from France to Germany caused little comment or opposition in France. Neither did the operations of the commissariat for Jewish affairs, which plundered Jewish property and wealth. Nor did the concentration camps, such as Drancy, in which Jews — mostly foreign — were interned in sub-human conditions.

THE MASS deportations of summer 1942 — which included for the first time many French Jews — was the turning point, when Frenchmen at last awoke to the horror of what Vichy was doing, and what the Germans planned, and how the two meshed. "Before, only men had been taken away, almost always foreigners and usually of military age. Now women and children were

loaded onto cattle cars along with the men, and some of them were French citizens," write the authors.

For the first time since the establishment of the Vichy regime, they continue, "significant numbers of moderate or conventional French people who had accepted the regime as a matter of course, or supported it enthusiastically, were deeply offended by something it had done. For the first time, voices of open opposition arose from establishment figures."

Many prelates but "fewer than half" the total number opposed the deportations, and Vichy's organizing hand, from the pulpit. But when the deportations were resumed in February 1943, after the Unoccupied Zone was taken over by the Nazis, note the authors, the French church hierarchy "did not renew its protest." "If the (deportation) orders cannot be avoided, we would at least like to see that they not be executed with excessive severity and inhumanity," wrote Cardinal Suhard, Bishop of Paris, to Petain.

The regime itself was not unmoved by criticism and protest. But Germany's defeats on the battlefield, beginning with Alamein and Stalingrad had more to do with the gradual volte-face by Vichy on the Jewish question. Thus Laval said his first "No" in August 1943, and refused French police-aid for the German round-ups.

A major question is left largely unanswered by the authors, who unsuccessfully attempt to tackle it towards the end of this otherwise masterly study: How much did the Vichy leaders know, and when? Did they know, and at what point, that the concentration and deportation of Jews in which they were assisting were geared to extermination?

The BBC had already in mid-1942 broadcast in French, accounts of massacres of 700,000 Polish Jews. Resistance bulletins, spoke of "dreadful rumours" and Allied leaders broadcast warnings about Nazi atrocities.

But almost everyone in 1942 didn't really "believe", at least not at that level of understanding and belief which counts. French Jews themselves refused to believe or simply didn't believe. "Leon Blum emerged from Buchenwald (a concentration camp, not a death camp) unaware of the gas chambers. George Wellers, a Paris lawyer, arrested in December 1941, had left Drancy (for Auschwitz) on 30 June 1944, without having the slightest idea about the real meaning of the

deportation of the Jews." Even though he had access to the other prisoners, and had secret correspondence with his wife, he could "affirm categorically that no one had the slightest idea about the systematic murder that in reality awaited the Jews at the other end of their deportation journey."

The Nazi "resettlement" in the East cover story convinced many. The French police and authorities also used it. But did they know it was untrue? Did they know what was the truth?

Whatever they knew and believed, the Vichy authorities in 1943 and 1944 occasionally went out of their way to help the Germans carry out the Final Solution.

THE RESULT of the Italian entry into eight departments of southern France, in November 1942, was highly ironic. The area became a haven for Jews from the former Unoccupied area. When departmental prefects in the region tried to enforce French ordinances expelling Jews from coastal areas, the new Italian rulers — who were, unlike Vichy, Germany's allies — blocked them. Vichy viewed Italian protection of Jews as an infringement of its (questionable) sovereignty. Only when the Germans occupied Italy, after the fall of Mussolini, did the fortune of the Jews of Savoy change for the worse. Before then, "the Germans learned to their disgust that the grateful Jewish community of Nice raised three million francs as a donation to Italian victims of Anglo-American air raids." Vichy, of course, eventually, "used" the Italians as an excuse to explain why, in the regions under Italian occupation, they could not assist with the Final Solution.

In the end, it is perhaps the quotation from Benjamin Constant, at the beginning of this book, that most remains in the reader's mind. "In a dreadful moment in history it was argued that one only carried out unjust laws in order to weaken their severity, that the power one agreed to exercise would have done even more damage if it had been placed in hands which were less pure. What a deceitful rationalization, which opened the door to unlimited criminality! Everyone eased his conscience, and each level of injustice found a willing executor. In such circumstances, it seems to me, innocence was murdered, with the pretext that it be strangled more gently."

## Before the deluge

**THE THIRD COURTYARD** (Hehater Hashlishi) by Benjamin Tene. Tel Aviv, Am Oved, 176 pp. No price stated.  
Jeffrey M. Green

primarily motivated by ardent resentment of the injustices done to himself, his family, the poor Jews of the Third Courtyard, and the Jews of Poland in general, Bennie becomes aware of them as he matures, and one of the most important decisions of his life was the resolve not to live in a country where people spit in your face because you are Jewish.

But most significantly, Bennie came to understand his parents as human beings, why they lived the lives they lived, and who he himself was. At the end of the book he

knows what he will have to do in order to live a life of his own.

Every lonely child deserves a benevolent uncle, and Bennie had his mother's brother Nachum, whose response to poverty and persecution was hearty laughter and love of humanity overlaid upon deep, deep melancholy. Uncle Nachum gave Bennie the warmth his father kept from him, and he helped the boy grow up.

Life held surprising revelations in store for Bennie, insights into the people around him. Benjamin Tene, the adult writer, surprises us as well in a gentle way. Each of his twenty-one short chapters of his book is a vignette that could almost stand by itself. Some of them are sweetly nostalgic (but never cloying), some are very funny, some are violent, and some bring tears to your eyes. All of them are written in

elegant, literary Hebrew, as befits a poet and a professional editor.

ANYONE BORN in 1914, writing about his youth, would find himself describing a world that is no more. Most of the adult protagonists would long since be dead, and the advancing tide of industrial civilization would have wiped out the old neighbourhoods and buildings.

When a Jew from Eastern Europe writes about his childhood, the poignancy of loss is heightened, naturally, by the shadow of the Holocaust. A chasm divides the adult from his formative years, a chasm which must make introspection particularly painful and self-knowledge particularly elusive. Without harping on the catastrophe lurking in the wings, Tene shows that he is aware of it in subtle ways. Yet he does not allow pity for those who were later martyred to blind him to their shortcomings, nor does he forgive them for the injustices they committed because of the tragic destiny that later overcame

them. Such objectivity demands the maturity of long years, and it is one of the many lessons one can draw from this subtly impressive book.

Tene avoids the stock set pieces of sabbaths, holidays, bar-mitzvas, and school graduations. He spares us detailed descriptions of his teachers and the routine of school. Instead we hear about the spirits that haunt the synagogue during memorial services, about the hasidic melodies of Modzhitz, the tyranny of a rich child and his trial before a tribunal of schoolboys. We hear about sexual yearnings and fantasies, the journal Bennie started to keep, and his struggles to keep it private. Tene seems to have let himself be guided by his memories themselves, not by any analytical framework imposed upon them. He is not out to prove a point about himself, but simply to record experiences that he cannot forget and let them teach him what they can. The further I read in this book, the better I liked it, and when it ended I was sorry to part company with it.

**IN THE FOOTSTEPS OF MOSES**  
by Moshe Pearlman  
"A joy..." "A highly imaginative work of fact... perhaps the most difficult of all literary genres..." "Pearlman has superb insights" and "Not many can write prose both full-bodied and succinct."  
Books and Bookmen (Britain)  
DE LUXE EDITION, 81 COLOUR AND 43 B/W ILLUSTRATIONS.  
Available in English, German, French, Dutch, Spanish and Italian

**IN THE FOOTSTEPS OF THE PROPHETS**  
by Moshe Pearlman  
recreates with rare drama, insight and scholarship the lives of the men who fashioned the unique development of the Jewish religion and nation, setting their adventures, triumphs, agonies and above all their majestic ideas, in the moods and context of their times.  
DE LUXE EDITION, 81 COLOUR AND 40 B/W ILLUSTRATIONS.

**IN THE FOOTSTEPS OF THE PROPHETS**  
OF THE  
OF THE  
OF THE

Publisher and Sole Distributor **STEIMATZKY LTD.**

**Dormition Abbey**  
JERUSALEM  
P.O.B. 22 Tel. 719927

**PROGRAMME for the WEEK of EASTER**  
For our first Easter-week with the new organ we invite you to a CONCERT in the Basilica of the Dormition Abbey, every night except 'Erev Shabbat' (Friday).  
All programmes, excepting the High-Mass on Easter Sunday, will start at 8.00 p.m.

<b>Easter Sunday</b> High-mass 8.00 a.m.	<b>The Heidelberger Kantorei</b> Sings: O. Lasso — Motette: "Surrexit" Aichinger — Regina Coeli Vulpus — Gelobt sei Gott Amateur Concert Students and professors of the Dormition Abbey will play and sing works by: Bach, Telemann, Buxtehude, Handel Organ, Flute, Guitar, Violin and Choir. Prof. P.A. Stadtmüller (Mainz)
<b>April 4, 1983</b>	Organ Concert Works by: Bach, Handel, Massien, Reger Prof. Rudolf Heinemann (Berlin)
<b>April 5, 1983</b>	Organ Concert Works by: Frescobaldi, Mendelssohn-Bertholdy, Bach and others Elizabeth Roloff and Cilla Grossmeyer Concert for Organ and Soprano Works by: Bach, Handel, Franck and others Prof. Rudolf Heinemann (Berlin)
<b>April 6, 1983</b>	Organ Concert Works by: Reger, Bach, Mendelssohn-Bertholdy, and others
<b>April 7, 1983</b>	
<b>April 8, 1983</b>	

Tickets at Church Entrance: IS100, Students: IS 70.

**A 1-YEAR TRY at**

**CUT OUT AND SEND TO: THE WUZ INSTITUTE, ARAD, ISRAEL.**

I understand that you run an incredibly excellent Hebrew language course (Ulpan), a uniquely superb Jewish Studies Programme, will help me find work in my profession and altogether offer probably the best way of introducing me to Israel.

I graduated/will graduate college in \_\_\_\_\_ and may be interested in the session beginning January \_\_\_\_\_ April \_\_\_\_\_ July \_\_\_\_\_ October \_\_\_\_\_ 198\_\_\_\_\_. Please send me more information by return mail.

Name \_\_\_\_\_  
Address \_\_\_\_\_

THE PROBLEM of the *aguna* — the woman anchored to a missing or recalcitrant husband — has exercised rabbinic minds since Talmudic times. In the case of a missing husband presumed dead, the rabbis, out of compassion for her plight, suspended the ordinary rules of evidence and authorized the Court to pronounce the wife free to remarry on the basis of questionable testimony (*Yebamot*, Chaps. 10, 15). In the case of a marriage which the wife finds intolerable, the rabbis decided that "a person cannot live in the same cage with a snake," and therefore the Court is authorized to compel the husband to divorce his wife (*Keinbot* 77).

The case of the missing and untraceable husband has been dealt with extensively — six weighty volumes of the *Otzar ha-Paskim* (Digest of Responsa) deal with this question alone — and in most instances the rabbis inclined to be lenient and granted the woman relief. However, it has not been so easy in the case of an intolerable marriage and the husband's refusal to heed the command of the court to give his wife a *get*. Here the rabbis, despite all their compassion, regard themselves powerless to bring any relief to the hapless woman, since the basic law of the Torah as understood by the Sages of old decrees that without the husband's consent no *get* is valid.

The book before us — more a pamphlet of *facework* than a volume — not only decodes this basic law since it creates such misery, but charges the *dayyanim* of the rabbinic courts in Israel with sheer indifference and callousness to the plight of a woman condemned to live with a monstrous husband. Some of the cases described by the author in order to prove her indictment are well-nigh incredible. Instead of listening patiently and sympathetically to the tales of woe, of both the mental and physical anguish suffered from criminal and alcoholic and gambling wife-beaters, the *dayyanim* brush aside the woman's complaint by advising her to go home and make peace with her husband, which is tantamount to making peace with her situation, and continuing to suffer. The author contemptuously labels this *Shalom Bayit Aspirin*, and ironically refers to the *dayyanim* as "the wise men."

THESE CHARGES raise two serious questions. The first is, how true are they? In the Epilogue, the author quotes a highly-placed rabbi as saying, "The publication of imaginative stories such as these, based on half-truths, cannot improve matters." No doubt, the cases have been presented in overly-dramatized scenes in order to emphasize the author's protest against the many divorce proceedings which have not brought relief to the suffering plaintiffs. On the other hand, the fact that several organizations have been established recently in Israel, in order to provide shelter to an increasing number of women suffering from brutal husbands, is a substantiation of the seriousness of the situation which cannot be ignored.

Furthermore, a survey of such proceedings conducted by Dr. Z. Wahrhaftig, former chairman of the Law Committee, of the Knesset, reveals that many rabbinic courts hesitate to use their powers of compelling a husband to give a *get*, a situation decreed by this eminent jurist (*Annual of the Institute for Research in Jewish Law*, Vols. III-IV, pp. 153-216). He writes in conclusion,

## Denied a remedy



THE DEAD END: Divorce Proceedings in Israel by Leah Ait Globe. P.O.B. 8324, Jerusalem, B.A.L. Mass Communications. 69 pp. No price stated.

### Mendell Lewittes

"The rabbinic judge is neither able nor permitted to ease his conscience by refusing to act decisively... especially when such failure can lead to disastrous consequences." Of course, this does not imply callousness or indifference, to the plight of the woman, on the part of the judge; but it does imply a lack of judicial boldness which may or may not be due to a lack of empathy.

WHICH LEADS us to the second question. Can the law — i.e. the *halacha* — be modified or reinterpreted in such a way as to render the granting of a Jewish divorce no longer completely dependent upon the husband's consent? The assumption of the author is that such reinterpretation is possible "within the *halacha*," if only the rabbis would set their hearts to the problem and approach it in the spirit of *chezed* they would find the solution.

This assumption has been expressed by no less a judicial authority than the late justice of the Israel Supreme Court, Dr. Moshe Silberg. In an addendum to a decision rendered in the case of a recalcitrant husband, he wrote, "An *halacha* way must be found for the removal of the chains from the *aguna* in every case where the circumstances oblige us to have the couple divorced." He even suggested the way: by means of a pre-marital condition (*nai*) entered into by bride and groom that if the hus-

band disappears or refuses to give a *get* in defiance of the court, the marriage itself becomes null and void *ab initio* because of non-compliance with the *nai*. This would release the woman from the bond of her marriage and permit her to enter into another marriage.

Justice Silberg was not the only one to make this suggestion. The Conservative movement in the United States has formalized this suggestion by inserting such a clause in the *ketubot* of couples married by a Conservative rabbi; though I understand that many such rabbis do not incorporate that condition in their marriage ceremonies. A very thorough and intensive study of this problem from the point of view of the *halacha* was made by Prof. E. Berkowitz, and he also came to the conclusion that the rabbi should act in this matter.

Prof. Z. Falk of the Hebrew University Faculty of Law, who specializes in marital law, has drawn up a pre-marital contract that would obviate the problem of the *aguna*. Our author would have us adopt it for marriages in Israel, and therefore has published it as an appendix to her book.

ALL OF the foregoing suggestions have been answered with an unambiguous *no* on the part of the Orthodox rabbinate, both here and abroad. Beyond the *halachic* arguments upon which the rabbis base their negative response, we should try to understand their unwillingness to sanction such suggestions, which are also based upon solid *halachic* rulings.

I feel that the inability of the rabbis to accept such a remedy stems from two mental attitudes; one which arose as a reaction to modern history, and the other because of a built-in premise of rabbinic jurisprudence. As a result of the rise of modern Reform Judaism, which

led many to a complete abandonment of their religious heritage, the rabbis declared any reform or innovation whatsoever in Jewish practice is subversive of all *halachic* tradition. What we have here is a domino theory; make one change and you open the door to all changes. And therefore the slogan was adopted, "What is new is forbidden by the Torah." To substantiate this view they assert as a matter of fundamental principle that the *halacha* is not subject to change; it has been and remains irreversible. How can we expect the rabbis to accept the addition of a new clause in the *ketuba* when they refuse such a simple matter as rendering its Aramaic version into the Hebrew vernacular without in any way changing its basic provisions!

The second block to *halachic* reform is the extreme reluctance of a latter-day authority to rule leniently contrary to a stringent ruling handed down by an earlier authority, even though the earlier opinion may be a minority one, or rendered in a different social milieu. And here I must take Prof. Falk to task. In his pre-marital contract he has the parties "accept the view of Maimonides in chap. 14:18 of *Hilkhot Ishut*." What does Maimonides say in that *halacha*? Speaking of the woman who claims that she cannot live with her husband because she detests him, he is compelled to divorce her "since she is not like a captive forced to submit to a person she hates; but she is not entitled to the settlement stipulated in her *ketuba*. She does not take with her anything given to her by her husband; she must even take off the shoe from her foot and the kerchief on her head which he bought for her, and give it back to him."

Nay more; Maimonides continues in the next *halacha*, "If she refuses to cohabit with her husband in order to make him suffer, and she says, 'I make him suffer this because he did this and that to me, or because he cursed me, or because he quarrelled with me' and similar complaints, the Court sends her the following notice, 'Let it be known to you that if you continue to deny your husband his conjugal rights you will lose your entire marriage settlement even if it is worth ten thousand dinars.'" I wonder how many women today will be ready to accept such conditions! The *dayyan* today, however, finds it very difficult to ignore a ruling of Maimonides.

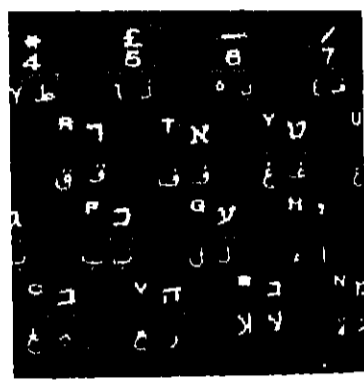
It would go beyond the scope of a book review to discuss the *halachic* aspects of this question in greater detail, and state what possible remedy to this grievous problem can be found on the basis of Talmudic law. Nor is the preceding discussion in any way intended to disparage the good intentions of Mrs. Globe in bringing to the attention of the public the inequities of Jewish law and the consequent suffering of many individuals. Her purpose is not to encourage the victims to defy the law; she herself points out that such defiance would lead to bringing into the Jewish community children branded with the mark of illegitimacy (*mamzerut*). She adds her voice to the many protests today by various groups and individuals. Perhaps the increase in the volume of protest, and the demand for some action on the part of the rabbis to find a remedy for this problem, will enable them to overcome their inhibitions, and assume the prerogatives of the ancient masters of Jewish law to enact legislation *nipnei tikun ha-olam*, for the betterment of society. □

## Interviews

ENCOUNTERS WITH ISRAELI AUTHORS by Esther Fuchs, Micah Publications, Marblehead, Mass. 96 pp. \$7.50

### Jeffrey M. Green

THOSE OF us who come to Hebrew literature from abroad are at a double disadvantage when we try to make ourselves at home within it. First of all, it takes some time to learn to read Hebrew well enough to read a whole novel in a reasonable amount of time or to read Hebrew poetry with some fluency. Literary vocabulary tends to be more difficult than what one encounters in the newspapers or in daily life. But problems with the language are not the only ones. You have to understand the full context of a literary work, especially a contemporary one. You should know the taste of the life from which it is carved, the events and institutions



to which it refers, and the literary world that it inhabits. Most of those things are what you grow up with, if you grew up somewhere else, the things that you read will have their own peculiar resonances, but not native Israeli resonances. One may be reading the works in the original Hebrew, but to some extent one will be reading them as translations.

Several shortcuts are available to us: actual translations to cut reading time, courses, the literary pages of the papers, radio and television programmes, and books like this one by Esther Fuchs, an Israeli who teaches Hebrew Literature in Texas. It begins with an interview with the omnipresent Professor Gershon Shaked, who seems to have read everything, remembered it, ruminated upon it, and come to incisive conclusions concerning it. Following that interview, we meet eight prominent writers, from the elusive Amalia Kahana-Carmon to S. Yizhar, who barely let Dr. Fuchs get a word in edgewise. Not all the interviews are equally engrossing, and one could have wished for more extensive remarks about what the writers have written, but I enjoyed reading the book and learned a good deal from it. I shall certainly keep it for reference when I encounter works of those writers whom I have not yet sampled.

Unfortunately the book is marred by certain signs of carelessness, typographical errors such as writing World War II as World War I, perish the thought, and misspelling *Berdyczewski*. And, all things considered, it is somewhat slight. If one compares these interviews with those which appear in *The Paris Review*, for example, one cannot help being disappointed — although for my part, at least, I am much more interested in reading about Yoram Kaniuk and Itamar Yozov-Kest than the writers set up by Plimpton and Co. □

EVER SINCE I began my survey of the cosmetics and toiletries market, I have stumbled on more brand-names than I knew existed. Today I shall attempt some economic explanation for the recent flooding of the Israeli marketplace with import goods at all price ranges.

My 14-year-old daughter was shopping for a deodorant recently, and as I tried to steer her toward the inexpensive local brands, her eyes were drawn to a roll-on antiperspirant with the unfamiliar name Yaxa. It had the added attraction of a free sample perfume vial. At IS139 for 45 ml. it was competitive with the cheaper local deodorants. It carried all the required labelling of our Health Ministry, and was marked "Country of Purchase: Norway," though the actual country of manufacture was unclear. The importer is Scandinavian Import Ltd. of Ramat Gan.

A few days later I was wandering around Tel Aviv's Dizengoff Centre mall when an attractive new showroom for "Stagelight Cosmetics" caught my attention. This is an unfamiliar brand of professional theatrical make-up from New York, which also caters to the general public. Its products here tend to be comparatively expensive, with a lipstick, for example, selling for IS380.

Another new addition to our market galaxy is Miners make-up, an economy brand from England, which belongs to the Max Factor group, along with Mary Quant and Outdoor Girl. Miners is probably the cheapest make-up here which can boast both a wide range of colours and a name well known in the English-speaking world. Its eye shadows start at a list price of only IS130 — which means a saving of nearly IS100 or more compared to Factor's own so-called "popular-priced" Maxi line, the French-made Bourjois, or Revlon's locally-made Charlie line. All the Max Factor products are imported by the veteran Tel Aviv firm Nurit, which also distributes local Necca soaps, and a very exclusive import cosmetic brand, Harriet Hubbard Ayer, from France.

IT IS NOT easy to persuade the Israeli consumer to "buy Blue-White" when there are such tempting foreign products all around. I discussed the problem with the directors of Israel's two oldest cosmetic companies, Taya of Tel Aviv and Alpa of Carmiel (formerly of Haifa), both of which are marking their jubilee year, having been founded within months of each other by the fathers of their current managers.

Arie Giniger, director of Taya Cosmetics, pulled out of his desk drawer one of the company's earliest lipsticks in a metal casing. Today, Taya lipsticks in plastic cases are among the cheapest on the market (under the brand-names Dura-Gloss and Taya No. 1, both made with U.S. knowhow), and the firm is a market leader in nail polishes and suntan oils. Among its unique products are Dermapon soapless-soap in a tube and Taya-dent liquid toothcleaner.

Taya is in the process of building a new factory in Herzliya to expand its production capacity. At the same time it is branching out into another familiar direction — imports, albeit on a limited scale, via — a daughter company called Aya (one of its earlier names). One explanation Giniger gives is that two years ago Taya ceased being a family firm and went onto the stock exchange as a public company, where, he admits, "what counts is profit."

## Shadow of a doubt



### MARKETING WITH MARTHA

But he promises that Taya will remain primarily a local manufacturer. Among the products it has started to import are shampoos, bath foams and liquid soaps from Germany — ironically, all of them products which Taya itself produces locally — and a Danish soap called Carvena, which uses milk as its fat-tening agent.

EXPLAINING the seeming paradox, Giniger concedes it is possible today for his firm to buy ready-made shampoos abroad at the cost here of the raw materials alone. Our market is flooded with foreign shampoos, some, he says, quite good, others merely colourful and nicely packaged, but all at prices very competitive with local production.

As reasons for this phenomenon, Giniger cites the gradual lowering of our tariff barriers in recent years due to agreements with the Common Market, and also blames the European economic crisis of the past couple years. Factories in Europe are willing to export goods at "unusually low" or "giveaway" prices to keep their plants running. He says this falls just short of true "dumping" — against which there are international agreements.

An additional reason for the appeal of imports, he says, is our rising standard of living. More and more Israelis travel abroad, get acquainted with foreign brands there, and are prepared to buy them at home for their snob value even at inflated prices.

While Giniger would not suggest a reimposition of high customs barriers, he says there are other steps a government sympathetic to the problems of local industry could take to stem the flood of imports. Among them could be the stiffer enforcement of health and quality standards on foreign goods, and similar "non-tariff barriers" which are commonly imposed in some European countries.

GINIGER's counterpart at Israel's other cosmetics veteran is Ya'akov Brand, director of Alpa and son of its founder Laszlo Brand, who is still

active in the firm. Alpa is the importer and partial manufacturer of the high-priced American-based Elizabeth Arden cosmetics, which are available only at select perfumeries, some branches of Hamashbir and Tel Aviv's Kol-Bo Shalom. Alpa makes its own economy-priced toiletries under the name Orna 19, and makes some other body-care products, such as Depilan, Vitamol and Atrix, under licence.

Ya'akov Brand tells me it is increasingly unprofitable to manufacture cosmetics in Israel. Fewer than half its Elizabeth Arden products are mixed and filled locally today, with the percentage continually declining. He claims that present customs policies favour imports. While the total tax burden on cosmetics is around 100 per cent, most of this applies equally to imports and local production; only the 20 per cent customs duty and a 3 per cent Peace-for-Galilee levy apply solely to imports. And since the raw materials for local production are also subject to duty, says Brand, the real difference in the tax burden between imports and local products is a mere 10 per cent. In addition, foreign-made goods have a built-in advantage, in that they are mass-produced and hence their unit production cost is lower.

Taya's Giniger, by the way, was the only one to argue that manufacturing on a small scale, if done efficiently, has a built-in advantage of its own; the initial investment is so much lower than for a huge plant.

FIRMS IN THE cosmetics import business, such as Nurit, counter that not all the local regulations favour imports. They point out, for instance, that importers must pay purchase tax before customs clearance, not at the time of actual sales; that imported samples for demonstration purposes are taxed in full, while local ones are not; that a 5 per cent fine is slapped on im-

ports which are not labelled in Hebrew abroad; and that enforcement of labelling regulations by the Health Ministry is much stricter for imports than for local products.

Required on labels is such routine information as product description, identity of manufacturer and importer, and weight or volume of contents. In addition, the ministry has recently begun to require an exact listing of chemical ingredients on cosmetics, which can be in English. The intention is that customers should be able to avoid substances to which they are allergic or may otherwise wish to avoid. This is patterned on U.S. labelling regulations, whereas in most European countries only a limited number of problematic ingredients need be identified.

The local general manager for Revlon, Yosef Steiner, who is himself a chemical engineer, contends that the consumer is more confused than helped by a precise listing of ingredients in technical terminology, and he thinks the ministry has erred in requiring this. It is the rule today for almost all cosmetics and toiletries, except very small items such as lipsticks and eye pencils, for reasons of space.

Steiner, who has headed Revlon's Israel operation since 1977, after years with Helena Rubinstein, both here and abroad, says that if the Health Ministry enforces labelling laws more strictly on imports, its hygienic control is more stringent with the local manufacturers, since it can, and does, send inspectors into the factories here and does bacteriological tests. Local or foreign, all cosmetics and toiletries are obliged to pass inspection somewhere and should bear the slogan "Approved by the Health Ministry" to prove it. Most products do today.

WHILE REVLOON and Helena Rubinstein benefit from the popular misconception that they are imported, both firms assure me that well over 90 per cent of their products are made in Israel from start to finish, and sometimes the packaging is made locally too.

Helena Rubinstein set up its plant in Migdal Ha'emek in 1962, and Revlon followed suit in Ashdod shortly after. While Revlon remains a direct branch of the mother company abroad, Helena Rubinstein was established here as an Israeli company working under licence, and early this year it became part of the Osem complex.

Revlon employs about 80 workers, compared to Helena Rubinstein's 90 or so. The other local companies I interviewed (Taya, Helena Curtis, Lon, Alpa) employ between 40 and 70 factory personnel apiece.

I don't know if you can sell cosmetics on the basis of Zionism and patriotism, but when faced with a choice among so many comparable products at similar prices, the consumer might consider giving preference to those brands which maintain factories here, providing employment and helping our trade balance.

Steiner of Revlon was the only one to suggest that the entire cosmetics pic in Israel still has room to grow. He claims that people in Israel buy 30-40 per cent less cosmetics per capita annually than the average in Western Europe, and 50 per cent less than in the U.S. Particularly when it comes to the everyday use of skin-treatment products, Steiner believes the local market has much scope for development.

More than its competing high-class brands, Revlon has displayed a readiness to seek out new markets by placing at least some of its products in sales outlets not traditionally sought by prestige firms — such as supermarkets, hypermarkets and even the discount cleaning-material shops. Taking his cue from the American experience, Steiner believes the future for cosmetic sales lies in the self-service chain stores, where customers pick goods off open shelves without the need for "beauty hostesses."

Helena Rubinstein, in contrast, prefers to stick to its classic policy of "quiet marketing," in the words of its sales manager Mordechai Horowitz, and its products are available in fewer, but more select outlets than Revlon's.

ISRAELI consumers may be surprised to learn that Revlon internationally makes more lines than the three — Ultima II, Revlon, and Charlie — we have here. Abroad there is also a very high-priced Borghese line, and an economy line in simple packaging for chain stores, Natural Wonder, which consists of make-up items only.

Personally, I think Revlon would be wise to produce Natural Wonder. If anything is still lacking in our vast cosmetics market, it is more items at rock-bottom prices for those customers who like to keep a large variety on hand, particularly in eye make-up, and who are drawn today to the inexpensive imports. And if, for whatever reason, Israeli consumers insist on buying high-price imports, Revlon might as well bring its Borghese products to Israel as well!

Consumers in the market for economy cosmetics — eye make-up, lipsticks, nail glosses, and some treatment creams — might be interested to learn that the little-advertised Barbara Wolf brand of Ra'anana is an entirely locally-produced one, licensed by the Health Ministry. It has been around for some 17 years and is sold in perfumeries and some chain stores. Its know-how and most of its raw materials come from abroad, but it has no direct link with a specific foreign company.

Martha Melsels